Bonhams

Fine Chinese Art

New Bond Street, London | 14 May 2026

Lot 32 (detail)

Lot 15 (detail)

Fine Chinese Art

New Bond Street, London | Thursday 14 May 2026, 10am

BONHAMS

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

32201
Lots 1 - 113

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman

CONSULTANT

Colin Sheaf
+44 (0) 20 7468 8237
colin.sheaf@bonhams.com

ILLUSTRATIONS

Front cover: Lot 19 (details)
Back cover: Lot 18 (details)

VIEWING

Saturday 9 May, 11am-5pm
Sunday 10 May, 11am-5pm
Monday 11 May, 9am-7pm
Tuesday 12 May, 9am-4.30pm
Wednesday 13 May, 9am-4.30pm

We would like to thank James Hatcher for the design of the catalogue.

ENQUIRIES

Asaph Hyman
+44 (0) 20 7468 5888
asaph.hyman@bonhams.com

Lazarus Halstead
+44 (0) 20 3988 6385
lazarus.halstead@bonhams.com

Edward Luper
+44 (0) 20 7468 5887
edward.luper@bonhams.com

Chen Xie
+44 (0) 20 7393 3953
chen.xie@bonhams.com

Juliette Hammer
+44 (0) 20 3988 6372
juliette.hammer@bonhams.com

BIDS

Bid online/APP
New to Bonhams?
To be able to place bids, you must have an active bonhams account.

Bid online/VIA OUR APP
Register to bid online by visiting
www.bonhams.com/32201

Bid through the app. Download now for android and iOS.

You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over £5000. Please note all successful corporate bidders will be required to provide additional information.

Bid by telephone/absentee bid
We require a completed Bidder Registration Form returned by email to bids@bonhams.com The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com. If you already have an account with Bonhams, please indicate this on the form. If you are new to Bonhams, please also send us your government issued ID plus proof of address. Corporate entities must provide a copy of their Certificate of Incorporation, a letter confirming authority to act plus ID of the person acting on behalf of the company, and written confirmation of the company's UBOs owning 25% or more in that company. Please note we cannot guarantee bids within 24 hours of the sale. Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1,000.

Bid in person
You can collect a paddle at our Registration Desk by completing our Bidder Registration Form. If you already have an account, please state your client number if known. If new to Bonhams, you will be required to provide your government issued ID and proof of address. Corporate entities will be required to provide the documentation listed above.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or
bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

Please note that from 19 January 2022, items containing ivory cannot be imported into the EU. The import of ivory into the USA is already prohibited.

Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900

AEO
UK Authorised Economic Operator

International Chinese Ceramics and Works of Art Team

Global

Asaph Hyman
Global Head, Chinese Art

Colin Sheaf
Consultant

Dessa Goddard
US Head, Asian Art

Michael Hughes
New York

Asia

Bruce MacLaren
New York

Amethyst Chau
Hong Kong

Gordon Lo
Hong Kong

Tracy Hui
Hong Kong

London

Anthea Lee
Hong Kong

Lazarus Halstead
London, New Bond Street

Edward Luper
London, New Bond Street

Chen Xie
London, New Bond Street

Juliette Hammer
London, New Bond Street

Rachel Hyman
London, Montpelier Street

Olivia Xu
London, Montpelier Street

Jasmine Alexander
London, Montpelier Street

Paris

Australia

Caroline Schulten
Paris

Jing Wen
Paris

Camille Eymieu
Paris

Yvett Klein
Sydney

USA

I-Hsuan Chen
New York

Krystal Liu
New York

Coco Li
New York

Ying Su
Los Angeles

Katniss Xu
Los Angeles

Dick Lin
San Francisco

Ling Shang
San Francisco

Asia Management & Representatives

Julia Hu
Hong Kong

Bobbie Hu
Taipei

Jie Wang
Shanghai

Vivian Zhang
Beijing

Bonhams Global Network

Yunwen Sung
Singapore

Cecilia Nordström
Bukowskis, Stockholm

Linn Andersson Bennich
Bukowskis, Stockholm

Ralph Lexner
Bruun Rasmussen,Copenhagen

Helen Eagles
Bonhams Skinner, Boston Mass.

Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit **www.bonhams.com**

PAYMENTS

Buyers
+44 (0) 20 7447 7447

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
valuations@bonhams.com

SHIPPING

For information and estimates on domestic and international shipping as well as export licences, please contact Sterling Art Services on +44 (0) 1753 699 750 Email: sales@sterlingartservices.co.uk, MBE Fine Art Shipping (Mandarin speaking assistance available) on +44 (0) 1708 606 535 / 606 066 Email: hu.romford@centres.mbe.uk or Zixis Fine Art Shipping (Mandarin speaking assistance available) on +44 (0)78 739 81026 Email: zixisfineart@163.com. For more information, or a full list of recommended art shipping services, please contact the department directly.

BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots will remain in the Collections room at Bonhams New Bond Street free of charge until 5pm Tuesday 28th May 2026. Lots not collected by this time will be returned to the department storage charges may apply

BUYER COLLECTION AND STORAGE AFTER SALE

All sold lots marked W will be moved to Bonhams Oxford on Friday 15 May 2026 and will be available for collection from 9.30am Monday 18 May 2026 and then every working day between 9.30am-4.30pm.

Collections are by appointment only and a booking email is required in advance to ensure lots are ready at time of collection. Photographic ID will be required at time of collection and if a third party is collection written authorisation from the successful buyer is required in advance.

To arrange a collection time please email: oxford@bonhams.com

VAT

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% on hammer price and buyer's premium

***** VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

Payment in Advance

(Telephone to ascertain amount due) by: credit or debit card

Payment at time of collection by:

credit or debit card

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice. What else has changed since 1 January 2021 for EU Buyers? If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination. What do the Star (*) and Omega (Ω) symbols mean? If you buy in this sale you will pay import VAT of 5 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

Lot 94 (detail)

PROPERTY FROM BERWALD ORIENTAL ART
BERWALD ORIENTAL ART 藏品
Lots 1 - 2

1
A SUPERB LARGE PAINTED POTTERY FIGURE OF A GUARDIAN
Tang Dynasty
The powerful guardian figure of a *lokapala* bearing a fearsome expression beneath an elaborate helmet supporting a large phoenix, the stalwart deity's muscular frame attired in armour comprised of intricately rendered breastplates, mythical-beast shoulder pads, and leggings, one hand propped on his hip and the other upraised, his feet resting unevenly on two demons, all atop a rocky outcrop, the exterior surfaces enhanced in gilt and pigments.
89cm (35in) high.

£4,000 - 6,000
CNY36,000 - 55,000

唐 陶彩繪天王俑

The result of Oxford Authentication Ltd. thermoluminescence test no.C205b93 dated 3 October 2005, is consistent with the dating of this lot

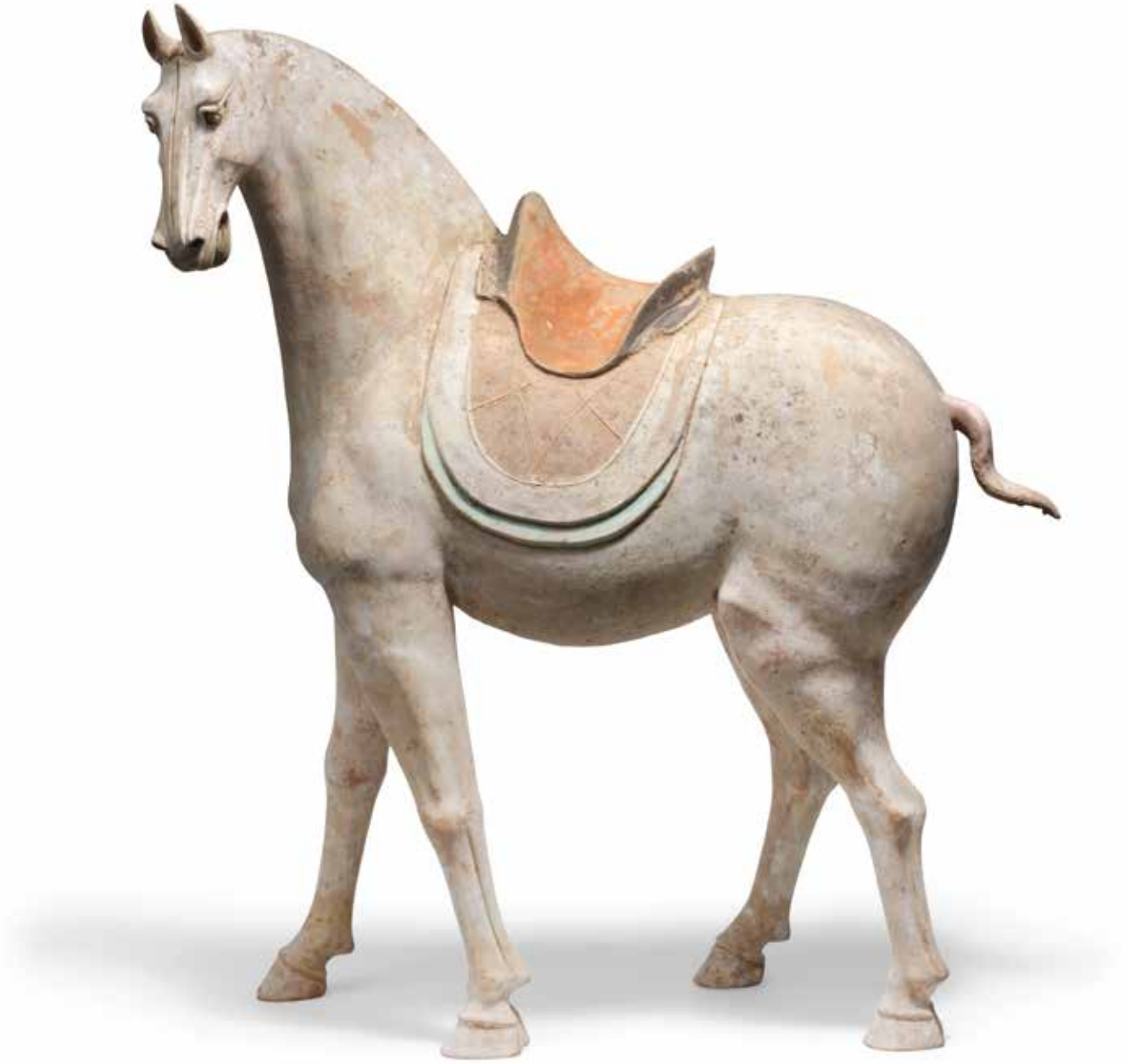
本拍品經牛津熱釋光檢測，編號C205b93（2005年10月3日），結果與其斷代相符

Tang dynasty painted pottery *Lokapala* (heavenly guardian) figures are tomb sculptures representing the four cardinal directions, serving both protective and symbolic functions. Typically modelled in dynamic poses and adorned with armour, flowing garments, and fierce expressions, they reflect Tang artisans' skill in conveying movement and personality. Pairs of figures of this type were placed in the entry corridor of tombs, along with pairs of officials and pairs of earth spirits, as can be seen in the location of such figures in the previously undisturbed Tang dynasty tomb of General An Pu discovered at Longmen, Luoyang. See R.L.Thorp, *Son of Heaven: Imperial Art of China*, Seattle, 1988, pp.199-205.

See a related painted pottery figure of a Lokapala, Tang dynasty, with similar 'phoenix' helmet, excavated from Banqiao district, Xi'an, illustrated in *Tao yong*, Xi'an, 2014, p.110, no.149. Compare also with a painted pottery guardian figure, Tang dynasty, but of smaller size (71.1cm high), in the Nelson-Atkins Museum of Art, Kansas City, illustrated in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p.293.

See a pair of large gilt-decorated and painted pottery figures of Guardians, Tang dynasty, which were sold at Christie's New York, 27 March 2026, lot 695.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



2
A VERY LARGE PAINTED POTTERY MODEL OF A HORSE
Tang Dynasty
Finely modelled with a muscular frame, the head turned slightly to the left, the ears pricked and the mouth open, with a hogged mane and docked tail, the saddle and cloth with traces of terracotta and turquoise pigment.
90cm (35 1/2in) high.

£8,000 - 12,000
CNY73,000 - 110,000

唐 彩繪陶馬

The present imposing horse is modelled with exceptional grace, captured in mid-stride. The potter emphasised its powerful musculature, clearly defined in the legs, while the arched neck, open mouth, and flared nostrils convey a striking sense of vitality. This large sculpture stands out as a highly naturalistic and dynamic representation.

In Tang dynasty China, horses were celebrated for their speed, stamina, and intelligence. Essential for travel and warfare, they also played a prominent role in elite leisure pursuits, including polo, hunting, and dance. A particular breed of foreign horse was especially prized by the Xuanzong Emperor of the Tang dynasty (r.667–731 AD), who trained them to perform elaborate dances in celebration of his birthday.

For further discussion, see R.Jacobsen, *Celestial Horses and Long Sleeve Dancers: The David W. Dewey Collection of Ancient Tomb Sculptures*, Minneapolis, 2013.

A related pottery model of a horse, Tang dynasty, is illustrated by V.Choi, *Horses for Eternity-Terracotta Equestrian Tomb Sculpture of Dynastic China*, Hong Kong, 2007, no.67, pp.186-187. A related horse in a similar pose, part of a set of four, Tang dynasty (but smaller in size, 53cm high), was excavated in Xian, Shaanxi Province, and is illustrated in *Imperial China: the Art of the Horse in Chinese History*, Kentucky, 2000, p.153, no.139.

See a related large grey pottery figure of a horse, Tang dynasty, which was sold at Bonhams London, 6 November 2025, lot 363.

3
A BRONZE FIGURE OF VAJRAPANI
Tibet, 14th/15th century
Standing boldly in *pratyalidhasana*, his right hand aloft holding a *vajra*, the left in *tarjani mudra*, wearing a tiger skin around his waist and snakes draped over his shoulder, adorned with abundant jewellery, his wrathful face open-mouthed and wearing a crown inlaid with stones before the *vajra* emerging from his fiery chignon, later stand.
32.7cm (12 1/2in) high. (2)

£20,000 - 30,000
CNY180,000 - 270,000

十四/十五世紀 西藏 忿怒相金剛手菩薩銅像

In the present lot, Vajrapani boasts an oversized head and belly, characteristic of his role as a formidable guardian capable of subduing even the most menacing entities. Vajrapani is a powerful protector deity within the Vajrayana Buddhist tradition, and personifies the dynamic force of the Buddha's teachings. His name, meaning 'holder of the *vajra*', refers to the thunderbolt sceptre he typically grasps, a symbol of indestructible wisdom and spiritual power. Often portrayed in a wrathful form with a muscular body and fierce expression, Vajrapani subdues obstacles to enlightenment and safeguards the Dharma.

Comparisons may be made with other heavyset depictions made in the 13th/14th centuries by Tibetan craftsmen, illustrated by U.von Schroeder, *Buddhist Sculptures in Tibet,*, vol.II, Hong Kong, 1981, pp.1114 and 1199, nos.292A and 326B-C. Compare with a related bronze figure of Canda Vajrapani, Tibet, 15th century, Himalayan Art Resources (no.1487), which was sold at Bonhams Hong Kong, 1 December 2023, lot 1846.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

4
A RARE BRONZE FIGURE OF VAJRAVARAHI
Tibet, 14th century
The lithe deity draped in beaded jewellery and dancing with right leg held high, holding a chopper in her raised right hand and a skull cup in her left hand, a garland of severed heads draped from her arms, the face with fierce expression, a sow's head emerging from her right side, attached later stand.
27cm (10 1/2in) high. (2)

£20,000 - 30,000
CNY180,000 - 270,000

十四世紀 西藏 金剛亥母銅像

The present lot depicts the fierce female deity of the Vajrayana (Tantric) Buddhist pantheon, Vajravarahi, representing wisdom and emptiness. She is often shown with a sow's head emerging from her right side, symbolising ignorance and base desire, which she transforms into enlightened wisdom. Vajravarahi embodies the union of method and insight, and her dynamic posture, frequently dancing atop corpses or accompanied by ritual implements, represents the triumph over ego and attachment. Bronze sculptures such as this exemplify the refined metalwork and devotional artistry of medieval Tibet, reflecting the central role of Tantric practice in Tibetan Buddhism.

See a related figure of Vajravarahi, central Tibet, 13th century, in the Metropolitan Museum of Art, New York (acc.no. 2014.720.2).

Compare also with a related bronze figure of Vajravarahi, Tibet, 13th century, which was sold at Christie's Paris, 23 March 2022, lot 428.

5
A CARVED WOOD PHURBA
Tibet, 16th/17th century
Finely carved surmounted by a finial of three fierce faces arranged beneath a crown of skulls and a high chignon with a snake, each face with bulging eyes, flared nostrils and bared fangs, the hilt terminating in three makara heads issuing sinuous serpents that descend along the length of the three-faceted blade. *33.5cm (13 1/4in) long*.

£3,000 - 5,000
CNY27,000 - 46,000

十六/十七世紀 西藏 木雕普巴杵

Phurba is a three-sided ritual dagger employed in Vajrayana Buddhist practice to stabilise, subdue, and transform negative forces. Its ritual functions are wide-ranging, encompassing exorcistic rites, consecration ceremonies, the manipulation of natural elements, and the healing of illness. The present lot is meticulously carved throughout. The finial is formed as the head of a three-faced wrathful deity, below which extends the handle, decorated with knotted cords and lotus-petal motifs. The lower section consists of a three-edged blade issuing from the mouth of a makara while a serpent coils around the blade, symbolising the severing of the three poisons: desire, anger, and ignorance.

See a related carved and painted wood *phurba*, 13th/14th century, in the collection of the Ashmolean Museum, Oxford (acc.no.EA2013.44). See also a related ebony *phurba*, Tibet, circa 15th century, which was sold at Bonhams Hong Kong, 5 October 2020, lot 104.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

6
A RARE BRONZE ALLOY PHURBA
Tibet, 14th/15th century
Finely cast in the form of a wrathful deity with four faces and six arms, the principal hands grasping a *phurba*, the deity above the shaft terminating with a makara issuing sinuous snakes that extend down the triple-edged blade, the tapering blade terminating in a sharp point, stand.
33.5cm (13in) long. (2)

£7,000 - 9,000
CNY64,000 - 82,000

十四/十五世紀 西藏 銅普巴杵

The *phurba* is a sacred ritual dagger used in Tibetan Buddhism and Himalayan Vajrayana practices, embodying profound spiritual symbolism rather than martial function. Typically cast in bronze or copper alloy, it features a triangular, three-sided blade designed to symbolically cut through delusion, ego, and negative forces, while its handle often bears carvings of wrathful deities or auspicious motifs. Used in ceremonies and meditation, the *phurba* is considered a spiritual 'nail' that pins down obstacles, protecting practitioners and consecrating sacred spaces.

Compare with a related *phurba*, 15th century, illustrated by M.Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p.166, fig.181.

Detail

7
A RARE SILVER AND COPPER-INLAID BRONZE FIGURE OF ARYA ACHALA
Tibet, 13th century
The deity cast standing in *alidha-pratyalidha* posture with the legs widely braced in a dynamic wrathful stance trampling subdued figures beneath his feet as a symbol of the conquest of obstacles, all upon a double-lotus base, the right hand raising a sword in *khadga-mudra* symbolising the severing of ignorance, the left hand held before the chest in *tarjani-mudra*, holding a noose with *vajra* tip, his fierce expression with bulging eyes picked in silver and knitted brows, richly adorned with jewellery including silver and copper-inlaid necklaces, and a short *dhoti*.
19.7cm (7 1/2in) high.

£30,000 - 50,000
CNY270,000 - 460,000

十三世紀 西藏 錯銀錯紅銅不動明王銅像

Known as the 'Immovable One' and revered as a king among wrathful deities, Krodharaja Achala occupies an important position within esoteric Buddhism. The designation Arya Achala refers to his noble and fully awakened form, emphasising his enlightened nature rather than a purely terrifying aspect. Within the Kadam tradition, where he was venerated alongside Akshobhya, Avalokiteshvara and Tara, Achala was closely associated with ritual cycles linked to Manjushri.

The Kadam school, founded by Atisha (982–1054), favoured the standing manifestation of the deity, a form that was later adapted into kneeling postures within Sakya contexts from the 14th century onwards. Although the Kadam tradition was gradually eclipsed by the rising prominence of the Kagyu, Sakya and later Gelug schools in Tibet's shifting political landscape, Achala retained an important ritual role as a fierce protector and purifier of Tantric practice, wielding his sword and *vajra*-tipped noose to subdue obstacles and negative forces. His continued significance is reflected in Newari esoteric shrine architecture, where his presence is prescribed within the antechamber of Tantric sanctuaries; see J.C.Huntington and D.Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, p.328.

See a similar bronze figure of Achala, Tibet, 13th century, which was sold at Christie's New York, 18 September 2013, lot 304.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

8 *

A RARE BRONZE FIGURE OF TATHAGATA VAIROCANA

Tibet, 14th century

The deity seated in *vajraparyankasana* on a double-lotus base with beaded rims, his hands in *bodhyagrimudra* and the body clad in a diaphanous *dhoti* and various jewellery and a billowing scarf, the serene face with hooded eyes and sensuous lips all surmounted by an elaborate crown tied at the top with ribbons.

27cm (10 5/8in) high.

£8,000 - 12,000
CNY73,000 - 110,000

十四世紀 西藏 銅毗卢遮那佛像

Provenance: the Burkhart collection, acquired in Zug in 1998

來源： Burkhart舊藏，1998年獲得於瑞士楚格

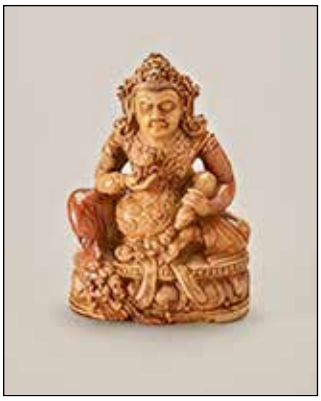
Vairocana (Tib. rNam-par snang-mdzad), whose name may be translated as 'the Illuminator' or 'He who radiates like the sun,' is the Tathagata who presides over the centre of the cosmic mandala of the *pancakula*, the family of the five meditation Buddhas (dhyani Buddhas). Within this cosmological scheme Vairocana occupies the central position of the universe and, in certain mandala representations, assumes the role of the primordial Buddha, with whom he is sometimes identified; in such contexts he is referred to as Mahavairocana. His iconographic colour is white and his principal symbol is the Wheel of the Law (*dharmacakra*), representing the Buddha's teaching. In later depictions the wheel is sometimes shown resting within his hands.

The present large sculpture depicts Vairocana richly adorned and seated in *vajraparyankasana*, the full meditative posture, on a double lotus throne encircled by a beaded border. His hands are held in *bodhyagrimudra*, the gesture uniting skilful means (*upaya*) and wisdom (*prajna*), symbolising enlightenment and the Buddha's all-encompassing knowledge.

Compare with a similar statue of Tathagata Vairocana, Western Tibet, 14th century, illustrated in *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, Zurich, 1995, p.65.

See a related bronze figure of Buddha Vairocana, Tibet, 14th century, which was sold at Christie's New York, 22 March 2011, lot 357.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



A stone carving of Kubera, circa 1400, image courtesy of the USC Pacific Asia Museum, Pasadena

9
A VERY RARE SOAPSTONE FIGURE OF JAMBHALA
Tibet, 17th century
The deity finely carved seated in *lalitasana* on a lotus-petal base, the rotund belly resting atop his left foot before a conch shell and draped with jewellery and sash, his left arm atop a mongoose disgorging jewels, his right hand offering a fruit, the head surmounted by a tall chignon above bulging forehead and bulbous eyes, the ears weighed down by large earrings, the stone of mottled brown and cream tone.
14cm (5 1/2in) high.

£20,000 - 30,000
CNY180,000 - 270,000

十七世紀 西藏 石雕財神坐像

Jambhala is the Buddhist deity of wealth and prosperity, particularly venerated in Vajrayana Buddhism as a bestower of abundance and the alleviation of poverty. Adapted from the Indian god Kubera, Jambhala is understood not as a creator deity but as a worldly protector (*dharmapala*) whose generosity supports the practice of the Dharma. He is typically depicted in a corpulent form, signifying plenitude, holding in his left hand a mongoose disgorging jewels, a symbol of inexhaustible wealth and the transformation of greed into generosity. The right hand usually holds a citron (*bijapura*), associated with fertility, increase and good fortune. Together, these attributes express the ethical use of wealth as a means to remove material obstacles and cultivate merit.

See a stone carving of Kubera, circa 1400, in the USC Pacific Asia Museum, Pasadena (acc.no.2001.1.5).

Compare with a similar rare soapstone figure of Jambhala, Tibet, 15th century, which was sold at Christie's New York, 12 September 2018, lot 374.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

10

A PARCEL-GILT BRONZE HEAD OF BUDDHA

Thailand, 15th century

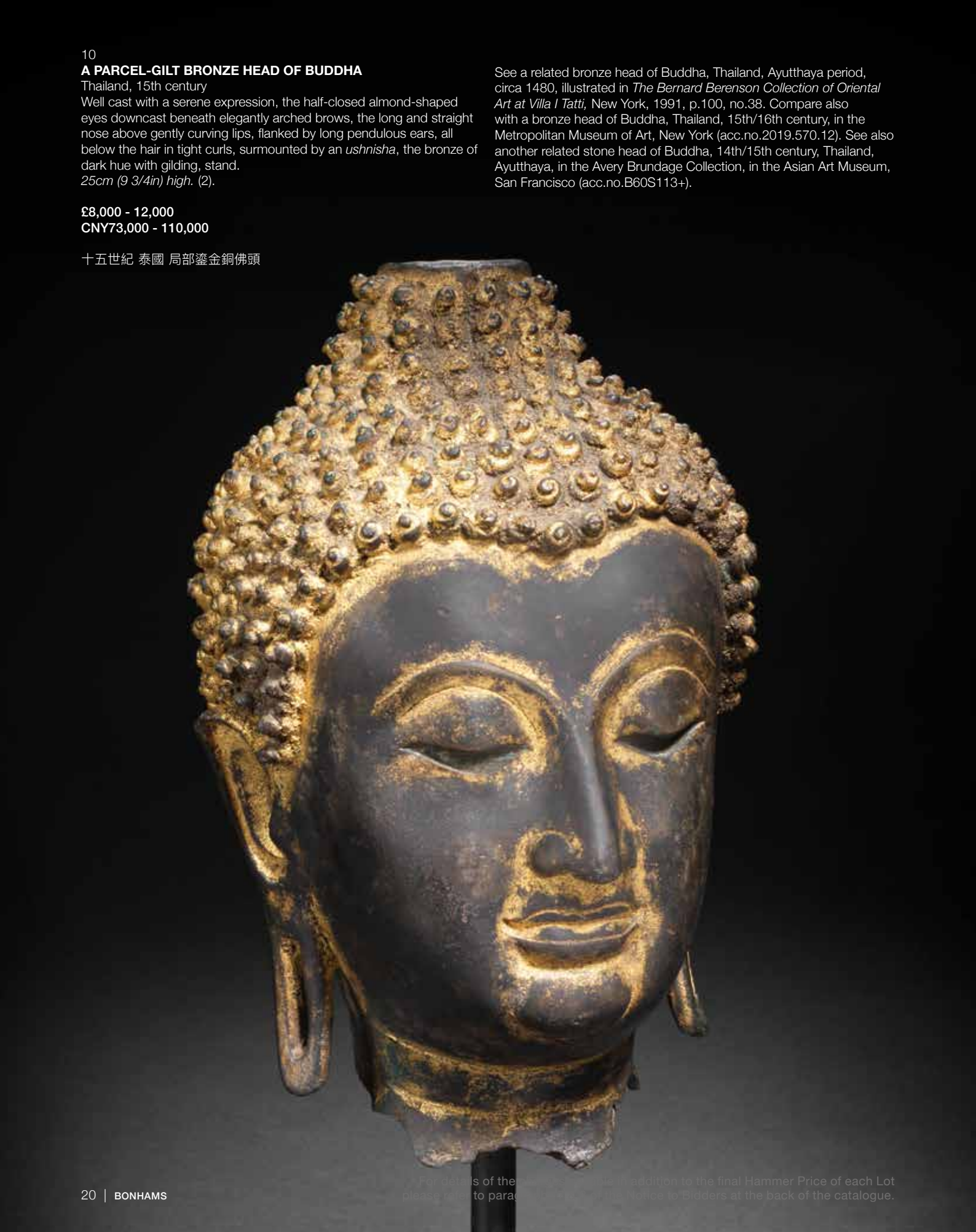
Well cast with a serene expression, the half-closed almond-shaped eyes downcast beneath elegantly arched brows, the long and straight nose above gently curving lips, flanked by long pendulous ears, all below the hair in tight curls, surmounted by an *ushnisha*, the bronze of dark hue with gilding, stand.

25cm (9 3/4in) high. (2).

£8,000 - 12,000
CNY73,000 - 110,000

十五世紀 泰國 局部鎏金銅佛頭

See a related bronze head of Buddha, Thailand, Ayutthaya period, circa 1480, illustrated in *The Bernard Berenson Collection of Oriental Art at Villa I Tatti,* New York, 1991, p.100, no.38. Compare also with a bronze head of Buddha, Thailand, 15th/16th century, in the Metropolitan Museum of Art, New York (acc.no.2019.570.12). See also another related stone head of Buddha, 14th/15th century, Thailand, Ayutthaya, in the Avery Brundage Collection, in the Asian Art Museum, San Francisco (acc.no.B60S113+).



For details of the [illegible] addition to the final Hammer Price of each Lot please refer to para[illegible] Notice to Bidders at the back of the catalogue.

11 *

A GILT-BRONZE FIGURE OF MANIBHADRA ON A HORSE

Qianlong

The wrathful deity clad with flowing scarves, his large bulbous eyes set beneath a foliate tiara and high chignon surmounted by the tip of a *vajra*, holding a water pot in his left hand and raising a chopper (*kartika*) in his right, astride a horse standing foursquare and turning its head to the left, all raised on a lotus-petal base with beaded rim.

19cm (7 1/2in) high.

£6,000 - 8,000
CNY55,000 - 73,000

清乾隆 銅鎏金多聞天王像

Provenance: Robert Willocx (1932-2023), Brussels

來源：Robert Willocx (1932-2023)，比利時布魯塞爾

This gilt-bronze figure likely represents Manibhadra, a yaksha general and attendant in the retinue of Vaishravana (Duowen Tianwang 多聞天王), the Guardian King of the North and one of the Four Heavenly Kings who protect the Buddhist cosmos. As part of Vaishravana's martial entourage, Manibhadra is associated with both wealth and military power, reflecting the dual protective and beneficent functions of the deity.

The figure is depicted riding a horse, an iconography consistent with the mounted attendants or generals that accompany Vaishravana. He holds a ritual vase or sprinkler, associated with purification and the bestowal of blessings, while the chopper in the other hand symbolises the cutting away of obstacles and negative forces. This more martial representation distinguishes him from independent wealth deities such as Jambhala, and instead situates the figure firmly within the protective retinue of Vaishravana. See a related gilt-bronze figure of Jambhala on a horse, 18th century, on Himalayan Art Resources (no.24841).

Compare with a gilt-bronze figure of Manibhadra, Tibet, 18th century, which was sold at Sotheby's London, 13 May 2015, lot 202.

12

13

12
A KESI CIVIL OFFICIAL'S 'PEACOCK' RANK BADGE, BUZI
Ming Dynasty
Finely embroidered with a pair of peacocks, each depicted with outstretched wings and a luxuriant trailing tail, set against a multi-coloured ground of stylised clouds above rolling waves and prism-like rocks, mounted on a wood frame.
37cm (14 1/2in) wide x 28cm (11in) high.

£4,000 - 6,000
CNY36,000 - 55,000

明 緙絲孔雀紋三品文官補子

The present lot is a rank badge (補子 *buzi*) intended for use on a Court robe (常服 *changfu*) of a third-rank civil official during the Ming dynasty. According to *History of the Ming: Carriages and Clothing* (明史·輿服志), in the twenty-fourth year of the Hongwu reign (1391), it was decreed that officials' regular robes should incorporate rank badges to denote status. Within this system, military officials were distinguished by beast motifs, while civil officials were identified by birds. The peacock, as depicted on the present badge, signified a civil official of the third rank. For further discussion, see Lin Shuxin, 'Luelun Ming Qing guanfu xingzhi' (略論明清官服形制), in *Ming Qing guanxianghua luncong* (明清官像畫論叢), Taipei, 1998, pp.83-102.

This rank badge is executed in the *kesi* technique, a highly esteemed form of silk weaving. It is woven using raw silk for the warp and degummed silk for the weft, employing a method of continuous warp and discontinuous weft. Admired for its clarity of pattern and lightness, *Kesi* has long been regarded as exceptionally precious, as reflected in the saying 'an inch of *kesi* is worth an inch of gold.'

See a related *kesi* 'peacock' insignia badge, late fifteenth century, in the Mactaggart Art collection, University of Alberta Museum, illustrated in *Emblems of Empire: Selections from the Mactaggart Art Collection*, Edmonton, 2010, p.80. Compare with a related *kesi* 'egret' rank badge, *buzi*, 16th/17th century, which was sold at Christie's New York, 25 May 2022, lot 1152.

13
A RED-GROUND SILK EMBROIDERED 'SHOU' PANEL
Qing Dynasty
Brightly woven with scenes of Immortals holding their various attributes with *ruyi*-shaped clouds surrounding numerous *Shou*-characters above a palace emerging from crashing waves, deer and cranes, all beneath a cartouche reading *longlun yanxi* ('Imperial Grace and Auspicious Celebration').
356cm (140 1/8in) long x 154cm (60 5/8in) wide.

£4,000 - 6,000
CNY36,000 - 55,000

清 紅地刺綉「龍綸燕喜」壽字圖屏

Compare with a related red satin panels embroidered with coloured designs of the Eight Immortals and *Shou*-characters, Guangxu period, in the Qing Court Collection, illustrated in *Textiles and Embroideries of the Ming and Qing Dynasties: The Complete Collection of the Palace Museum*, Hong Kong, 2005, p.238, no.260.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

14
A LARGE IMPERIAL YELLOW-GROUND 'DRAGON' ALTAR FRONTAL
Tongzhi
The upper valance decorated with a centrally positioned, front-facing five-clawed dragon, flanked by two groups, eight on each side, of striding dragons, the frontal enclosed within a border of undulating foliate and blossoming lotus scrolls, and embroidered with a pair of confronting five-clawed dragons in pursuit of a flaming pearl beneath a stylised *shou* character in blue thread amidst scrolling *ruyi* shaped clouds, all reserved against a yellow ground, the reverse with an inscribed label reading *duan xing chang da*.
181cm (71 1/4in) wide x 92cm (36 1/4in) high.

£5,000 - 8,000
CNY46,000 - 73,000

清同治 黃地刺綉龍紋桌帷
題簽：段興昌大

The present lot features a composition rich in auspicious symbolism, articulating wishes for longevity and enlightenment while embodying Imperial majesty and sovereign power. Notably, the combination of the five-clawed dragon and the yellow ground was strictly regulated during the Qing dynasty, reserved exclusively for the Emperors and their immediate families. The prominent inclusion of the stylised blue *Shou* character in the centre strongly conveys the wish for longevity. Furthermore, the surrounding *lingzhi*-shaped clouds represent the granting of all wishes, while the lotus blossoms symbolise spiritual awakening and enlightenment in Buddhism.

Featuring a generous width, the present lot was designed to wrap around three sides of a large table, concealing the legs rather than covering the tabletop. The practice of enclosing a table with draped textiles had been well established by the Ming dynasty. For further discussion on the use of altar frontals during the Ming and Qing dynasties and a 17th/18th century 'dragon' altar frontal of similar design, see C.Brown, *Weaving China's Past: The Amy S.Clague Collection of Chinese Textiles* , Seattle, 2000 pp.130-132.

See a related apricot-yellow-ground silk embroidered 'elephant and vase' altar frontal panel, 19th century, which was sold at Sotheby's New York, 28 March 2023, lot 977.

15
AN IMPERIAL APRICOT-GROUND DOUBLE-SIDED EMBROIDERED SILK 'DRAGON' ROBE, JIFU
Mid-19th century
Finely worked on both the outer and inner sides in satin-stich in vibrant shades of blue, green, yellow, aubergine, red, and in gold threads with nine five-clawed dragons pursuing flaming pearls amidst dense *ruyi* clouds interspersed with bats, all reserved on a rich apricot ground and above the terrestrial diagram with *lishu* stripe at the hem, with dark blue-ground collar and cuffs worked with further dragons chasing flaming pearls, lined in apricot silk.
198cm (78in) wide x 141cm (55 1/2in) long.

£30,000 - 50,000
CNY270,000 - 460,000

十九世紀中期 御製杏黃緞綉云龍紋女吉服袍

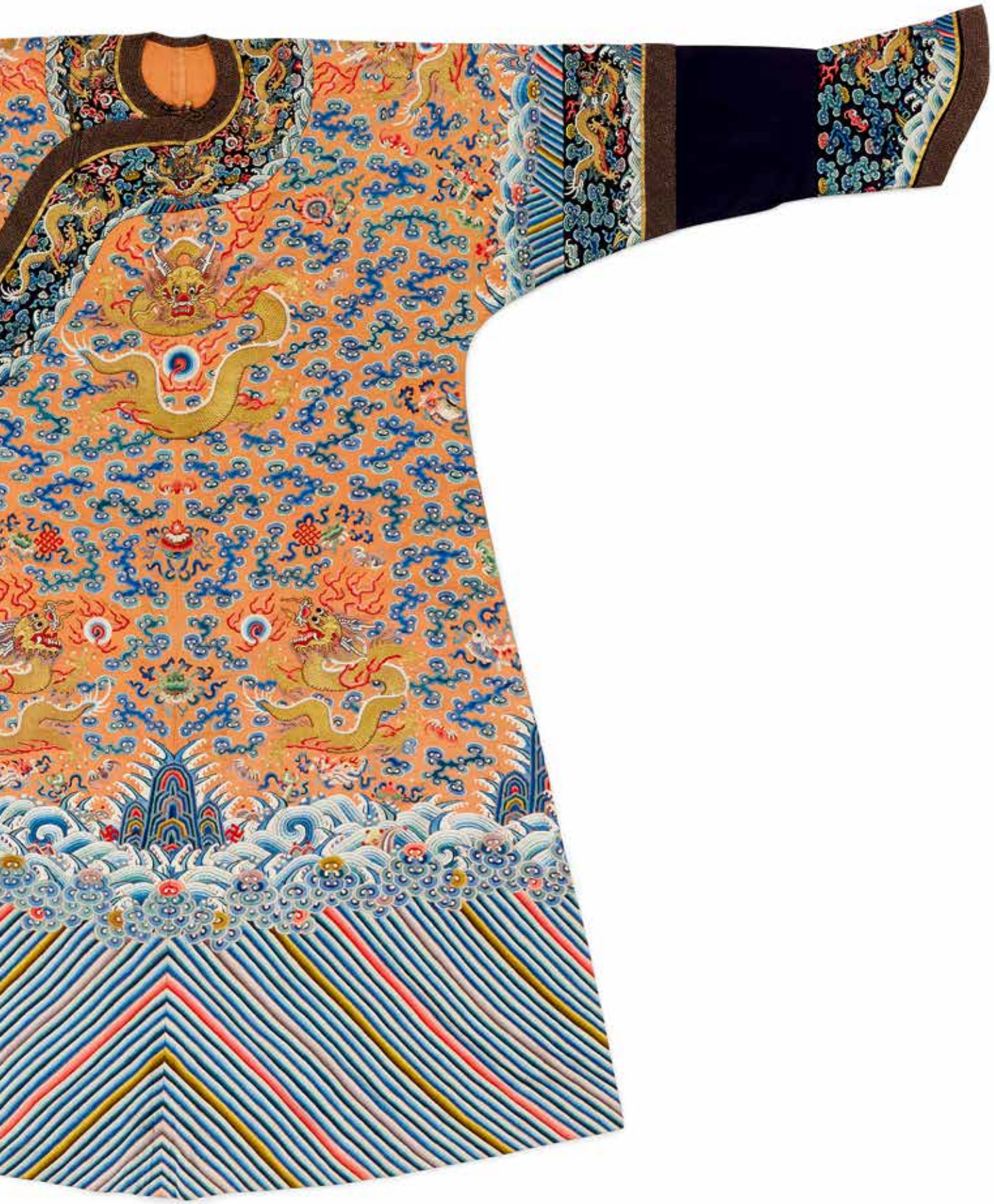
Provenance: a European private collection

Published and Illustrated: Jing Han and Anita Quye, 'Dyes and Dyeing in the Ming and Qing Dynasties in China: Preliminary Evidence Based on Primary Sources of Documented Recipes', in *Textile History*, vol.49, May 2018, pp.44-70, fig.2

來源：歐洲私人收藏

展覽著錄： Jing Han and Anita Quye，《Dyes and Dyeing in the Ming and Qing Dynasties in China: Preliminary Evidence Based on Primary Sources of Documented Recipes》，《Textile History》，第49期，2018年5月，第44-70頁，插圖2

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



The present lot is a *jifu*, or *longpao*, a form of semi-formal Court attire worn during celebratory and ceremonial occasions in the Qing dynasty. The absence of central vents at the front and back, combined with the specific tailoring of the sleeve sections, designate this as a woman's robe. Such garments were prescribed for Imperial Manchu women to be worn during significant Court events, including Imperial birthdays, seasonal festivals, state banquets, and formal congratulatory ceremonies.

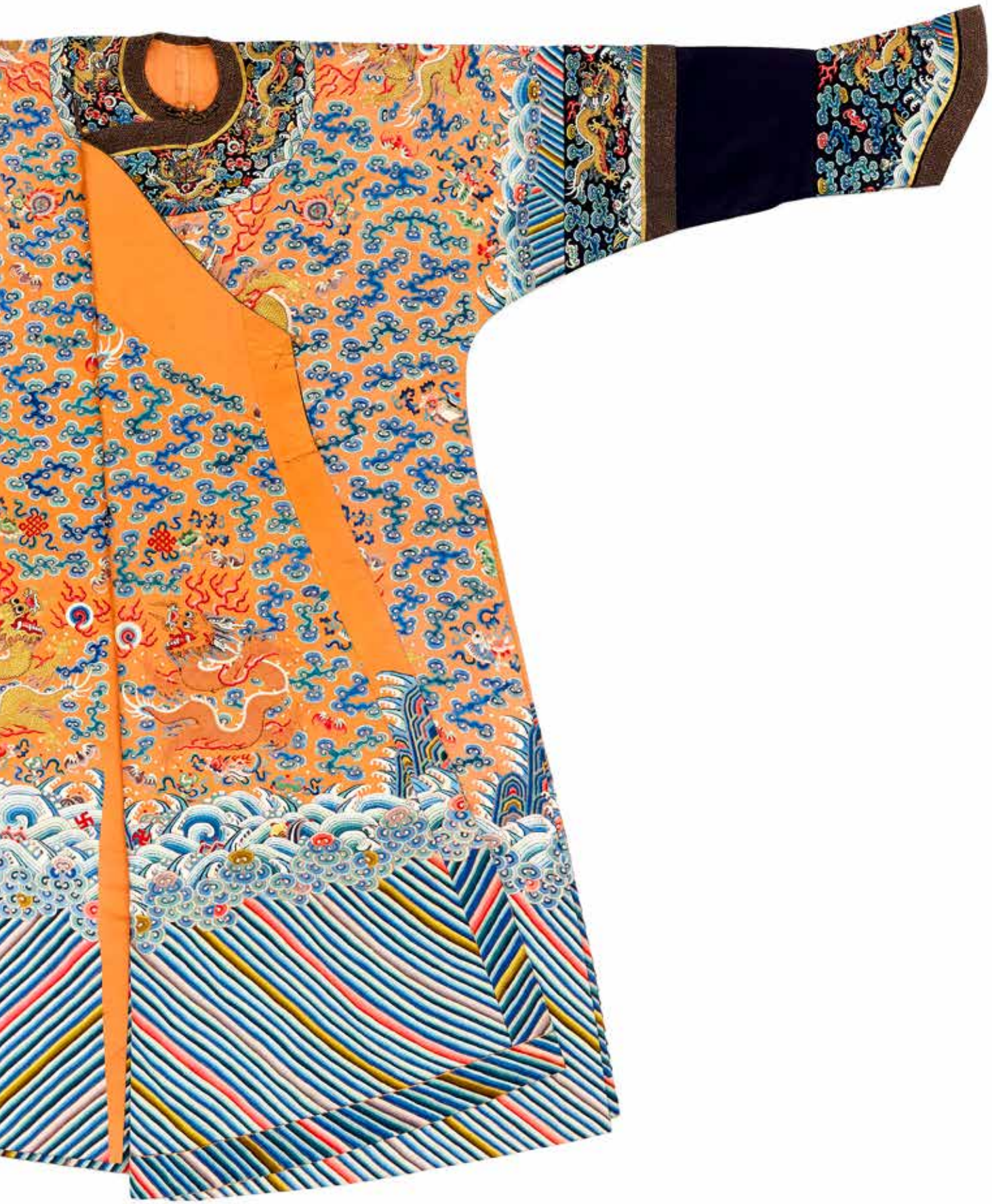
Double-sided robes required meticulous care and attention and in their creation, further elevating this robe, notable for its delicate tailoring and use of regulated, prestigious apricot yellow. According to the *Illustrated Regulations for the Ritual Paraphernalia of the Imperial Court* (皇朝禮器圖式 *Huangchao liqi tushi*), compiled by the Imperial order of the Qianlong Emperor and completed in 1759, apricot-yellow (杏皇 *xinghuang*) ranked second only to bright yellow (明黃 *minghuang*) and above golden yellow (金黃 *jinhuang*) among the 'Five Imperial Yellows.' Apricot-yellow Court robes (*chaopao*) and dragon robes (*longpao*) were reserved for the Crown Prince and the Crown Princess. In practice, only two Crown Princes were formally invested during the Qing dynasty: Aisin Gioro Yinreng (1674–1725), who lived during the reign of the Kangxi Emperor, and Aisin Gioro Yongyan (1760–1820), later the Jiaqing Emperor, during the reign of the Qianlong Emperor.

However, the length of the *lishu* and the form of the dragon of the present lot suggest a 19th century date, a period during which no Crown Prince or Crown Princess was formally invested. It is therefore unlikely that the robe was worn by a Crown Princess in accordance with regulations; rather, it was more plausibly intended for an Imperial consort or an Imperial daughter-in-law. According to Zhang Xin, owning to the exceptional status of apricot-yellow within the codified ceremonial system, garments in this colour were used as special Imperial rewards especially during the late Qing dynasty. Moreover, certain examples of gold-yellow (金黃 *jinhuang*), used for Court robes (*chaopao*) and dragon robes (*longpao*) of the princes and the Imperial consorts of the second and third ranks, closely resemble apricot-yellow. The golden yellow produced through dyeing in successive reigns of the Qing dynasty varied considerably: some examples are close to apricot-yellow, while others incline toward a more orange-red hue. This suggests that, within the Imperial hierarchy of power, the critical factor in the use of colour was the accuracy of the colour designation rather than strict consistency of tone. For further discussion, see Zhang Xin, 'Qingdai fushi secai de tixi yu liubian' (清代宮廷服飾色彩的體系與流變), in *The 2019 Annual Conference Proceedings on Chinese Traditional Colours*, Beijing, 2019, pp.69-86.

See a related apricot-ground embroidered silk 'dragon' robe, Qianlong, in the collection of the Palace Museum, Beijing (acc.no.故51104). Compare with a similar apricot-ground silk 'dragon' robe, mid-19th century, illustrated by V.Garret, *Chinese Dress: From the Qing Dynasty to the Present*, Berkeley, 2008, p.32, fig.49. An Imperial double-sided yellow-ground robe, Qianlong, from the Qing Court Collection in the Palace Museum, Beijing, is illustrated by Ming Wilson, Imperial Chinese Robes from the Forbidden City, London, 2010, p.46-47, no.46.

See a related silk embroidered apricot-ground dragon robe, 19th century, which was sold at Christie's New York, 19 September 2025, lot 850.

Another view



16
A SET OF THREE SILK EMBROIDERED 'ONE HUNDRED ANTIQUES AND PHOENIX' PANELS
18th century
One panel with nine brightly embroidered phoenixes amidst auspicious five-coloured clouds, all centred by a large red sun, the other two panels depicting a sumptuous array of vessels and antiques including a Western mechanical clock, archaic bronzes, brushpots with painted fans, lacquer boxes, *ruyi* sceptres, jade cups and *bi* discs, all framed by key-fret borders and enlivened with bands of butterflies and flowers.
240cm (94 1/2in) high x 58cm (22 7/8in) wide; 240cm (94 1/2in) high x 58cm (22 7/8in) wide; and 289cm (113 3/4in) wide x 68cm (26 3/4in) high. (3).

£8,000 - 12,000
CNY73,000 - 110,000

十八世紀 藍地刺綉博古圖及鳳紋圖屏 一組三件

The decoration on the present lot combines phoenixes with the 'Hundred Antiques' motif (*bogu tu* 博古圖), a popular Qing dynasty decorative theme depicting an assemblage of treasured objects including archaic bronzes, ritual vessels, incense burners, musical instruments, paintings, and scholar's implements. Such imagery reflected the strong antiquarian interests of eighteenth century literati and Court culture, when the study and collection of ancient bronzes flourished under Imperial patronage. Archaic vessel forms were especially admired as embodiments of classical antiquity and moral refinement, their depiction evoking the cultivated world of the scholar's studio and the prestige associated with the connoisseurship of the past.

Particularly noteworthy on one of the textiles is the inclusion of a Western mechanical clock among the antiques. This reflects the fascination with European horology at the Qing Court, especially during the Kangxi to Qianlong periods, when clocks imported by Jesuit missionaries and European traders became prized luxury objects in Imperial and elite collections. The presence of such a timepiece among archaic vessels and scholar's objects underscores the mingling of antiquarian reverence with curiosity for foreign technology. In the famous eighteenth-century novel *Dream of the Red Chamber* (*Honglou meng* 紅樓夢), rustic Granny Liu from the countryside is shocked and bewildered upon seeing a clock for the first time at the Jia family mansion.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Her reaction highlights both the family's wealth and their cultivated taste, providing a literary parallel to the display of clocks as symbols of refinement and cosmopolitan sophistication in Qing material culture; see *The Splendor of Dream of the Red Chamber*, Taipei, 2024, nos.67-71.

The depiction of nine phoenixes on one panel carries particular auspicious resonance, the phoenix (*fenghuang* 鳳凰) representing virtue, harmony, and the Empress in Imperial iconography, while the number nine signifies completeness, longevity, and supreme auspiciousness. Their arrangement amidst five-coloured clouds and a large red sun further evokes cosmic balance and the harmony of Heaven and Earth, a theme commonly emphasised in Qing Court textiles and decorative arts.

See a related silk table valance with the theme of 'Hundred Antiques', 18th century, in the Metropolitan Museum of Art, New York (acc. no.30.75.15). See also a set of 'Hundred Antiques' embroidered hangings in the Victoria and Albert Museum, London (acc.nos.T.170/171/172/173-1948).

Detail

Reverse

THE PROPERTY OF A GENTLEMAN
紳士藏品

17
AN IMPERIAL GOLD AND SILVER-EMBROIDERED BLUE-GROUND 'DRAGON' ROBE, JIFU
Jiaqing
Worked in couched-gold and silver threads with nine writhing dragons chasing flaming pearls amidst dense *ruyi* clouds, interspersed with Buddhist emblems, *bajixiang*, all above crashing waves, jagged rocks and a *lishui* border at the hem, the midnight blue cuffs and collar finely embroidered with similar dragons, clouds and auspicious motifs, the interior lined in blue silk.
206.3cm (81 1/4in) wide x 139.7cm (55in) long.

£6,000 - 8,000
CNY55,000 - 73,000

清嘉慶 御製藍地平金銀綉雲龍八寶紋吉服袍

Provenance: acquired from The Church Missionary Society circa 1965-6
An English private collection

來源：約1965-1966年獲得於英國海外傳道會
英國私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The present *jifu* robe was a semi-official attire worn by princes, noblemen, or high-ranking officials during ceremonial occasions and Court festivals in the Qing dynasty. In addition to the finely executed dragons and clouds in couched gold-wrapped threads, the robe is notable for the inclusion of the 'Eight Treasures' motif that comprises the Dharma wheel, conch shell, precious umbrella, white canopy, lotus flower, treasure vase, paired golden fish, and endless knot.

This decorative scheme, derived from eight sacred emblems symbolising auspiciousness in Tibetan Buddhism, emerged during the Yuan dynasty and gained particular prominence from the Qianlong period onward. See a blue gauze robe similarly decorated with couched gold and silver thread embroidery of dragons, clouds, and the Eight Treasures motif, in the collection of the Palace Museum, Beijing (新00094217).

Compare with a related Imperial blue-ground silk 'dragon' robe, early 19th century, which was sold at Bonhams London, 2 November 2021, lot 282.

THE PROPERTY OF A GENTLEMAN
紳士藏品

18
A LARGE IMPERIAL YELLOW-GROUND EMBROIDERED 'NINE DRAGON' PANEL
18th century
Finely worked in couched gilt thread and coloured silks on an Imperial yellow ground with nine five-clawed dragons writhing dynamically amidst *ruyi*-shaped clouds, the principal frontal dragon centrally positioned pursuing a flaming pearl while the remaining dragons among dense cloud scrolls, all above a turbulent sea of crested waves and rolling mountains reserved in shades of blue and ivory, the upper and lower borders filled with layered cloud banks suggesting the celestial realm, the dragons carefully detailed with long whiskers and scales rendered in gold thread, glazed and framed.
202.8cm (79 7/8in) wide x 113cm (44 1/2in) high.

£40,000 - 60,000
CNY360,000 - 550,000

十八世紀 黃地平金綉九龍靈芝云紋炕單

Provenance: Abbeythune House, Angus, Scotland
Louisa Rolland Bazeley MacGregor (1851-1933)
An English private collection

來源： Abbeythune House，安格斯，蘇格蘭
Louisa Rolland Bazeley MacGregor (1851-1933)
英國私人收藏

The composition reflects the highly formalised dragon iconography of the Qing Imperial Court. The auspicious motif of nine five-clawed dragons symbolised the supreme authority of the Emperor and his cosmic power, while the Imperial yellow ground was reserved exclusively for the Emperor and objects associated with the highest level of Court usage.

Panels of this type were likely produced as architectural textiles, possibly used as a *kang* cover within an Imperial palace interior. The powerful symmetrical arrangement of dragons reinforces the Emperor's position at the centre of the cosmic order, while the waves and *ruyi*-shaped clouds evoke the mythological universe over which the dragon presides.

See an Imperial cushion cover similarly embroidered with nine dragons on a yellow ground, 18th century, in the Victoria and Albert Museum, London, illustrated by V.Wilson, *Chinese Textiles*, London, 2005, pl.39.

Compare with a similar Imperial nine dragon kang cushion cover, Qianlong, which was sold at Bonhams London on 17 May 2018, lot 74. See also a similar Imperial nine dragon embroidered panel, Qianlong, which was sold at Sotheby's London, 12 May 2010, lot 143.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

19

A VERY RARE ALBUM OF TRIBUTARY PEOPLES, *ZHIGONG TU*

Qianlong

Concertina bound with silk-wrapped boards, with paintings of figures from different ethnic groups and nations, ink, colour and gilt on paper, comprising forty-four leaves with illustrations, forty-nine leaves with calligraphy.

The album 33cm (13in) x 26cm (10 1/4in).

£80,000 - 120,000
CNY730,000 - 1,100,000

清乾隆 職貢圖冊 設色紙本

Provenance: Sebastian Pearson (1944-2002), Cambridge
Martyn Gregory, London
An American private collection
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Trade Winds to China: An Exhibition of Early Pictures Relating to the Far East, catalogue 47*, Hong Kong, 1987, pp.8,25 and cover, no.19
Martyn Gregory, *Paintings of the China Trade 1770-1870, catalogue 20*, London, 1990, pp.10-11, no.3

來源：Sebastian Pearson (1944-2002)，劍橋
倫敦古董商Martyn Gregory
美國私人收藏
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Trade Winds to China: An Exhibition of Early Pictures Relating to the Far East, catalogue 47》，香港，1987年，第8、25及封面頁，編號19
Martyn Gregory，《Paintings of the China Trade 1770-1870, catalogue 20》，倫敦，1990年，第10-11頁，編號3

Sebastian Pearson (1944-2002) worked at Sotheby's and Bonhams, becoming director of porcelain at Bonhams in 1973, and also an auctioneer. He later set up as a dealer in Chinese ceramics and works of art as well as British paintings.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Fig.6 A woman of Yao ethnicity, Lechang County

Fig.5 A man of Yao ethnicity, Lechang County

Fig.4 A woman of Yao ethnicity, Qujiang County

Fig.8 A woman of Yao ethnicity, Ruyuan County

Fig.7 A man of Yao ethnicity, Ruyuan County

The wealth and power of the Qing Dynasty arguably reached its zenith during the reign of the Qianlong Emperor, bolstered through structures of Imperial tribute and state projects of knowledge creation. One of these major projects was the 'Qing Imperial Illustrations of Tributary Peoples' (皇清職貢圖 *Huangqing zhigong tu*) (hereafter *Illustrations*) which was a monumental archival feat, achieved in the twenty-sixth year (1761) of the Qianlong reign.

The *Illustrations* include images and inscriptions covering the historical backgrounds, geographical locations, costume designs, living habits and relationships with the Qing Court of 27 countries as well as 274 ethnic groups.

Fig.10 A woman of Yao ethnicity, Dongan County

Fig.9 A man of Yao ethnicity, Dongan County

Fig.3 A man of Yao ethnicity, Qujiang County

Fig.2 A woman of Yao ethnicity, Xinning County

Fig.1 A man of Yao ethnicity, Xinning County

This important Imperial document and work of art is the most significant description of work about foreigners created during the Qing dynasty and provides insights into how China saw its place in the world in the second half of the 18th century.

Three principal formats of the *Illustrations* are currently known: hand-illustrated editions (in either handscroll or album leaves formats), written volumes, and woodblock-printed volumes. Only four known Qianlong period hand-illustrated sets are known; three sets of handscrolls: the original set painted by Jin Tingbiao 金廷標 (four volumes in total, surviving in one volume) in the collection of the National Museum of China;

Fig.14 A woman of Zhuang ethnicity, Lingshan County

Fig.13 A man of Zhuang ethnicity, Lingshan County

Fig.12 A woman of Yao ethnicity, Lianzhou County

Fig.11 A man of Yao ethnicity, Lianzhou County

Fig.20 An enslaved woman of the Atlantic Ocean

Fig.19 An enslaved man of the Atlantic Ocean

Fig.18 A woman of Li ethnicity, Qiongzhou Prefecture

Fig.22 A nun of the Atlantic Ocean

Fig.21 A monk of the Atlantic Ocean

Fig.24 A woman of the Indian Ocean

Fig.23 A man of the Indian Ocean

a complete anonymous copy in the Palace Museum, Beijing; another complete copy by Xie Sui 謝遂 in the collection of the Palace Museum, Taipei; and only one set of albums, currently in the collection of the National Library of France, with additional leaves in private collections. For further discussion on these versions of the *Illustrations*, see Huang Jindong, 'On the Circulations of the Documentary Illustration on Envoy with Tribute Bearers of Editions'(《皇清職貢圖版本流傳考論》), *Palace Museum Journal* (故宮博物院院刊), 2023(5), pp.115-124. The pictorial composition of the present album bears closer resemblance to the version held at the National Library of France, whilst the textual component is substantially more extensive and diverges from the known versions cited above, incorporating references to local gazetteers, ethnographic literature, and previously unrecorded material.

Fig.17 A man of Li ethnicity, Qiongzhou Prefecture

Fig.16 A woman of Shan ethnicity, Hepu County

Fig.15 A man of Shan ethnicity, Hepu County

For the *Illustrations* by Jin Tingbiao, see *Studies of the Collections of the National Museum of China: Painting* (中國國家博物館館藏文物研究叢書繪畫卷風俗畫), Shanghai, 2007, pp.180-225. The nationwide preparation for the production of the *Illustrations* began in the sixteenth year of the Qianlong reign (1751) when the Emperor summoned the provincial Governor-General and Governors to submit descriptive information of local tribes and foreigners in their lands to the Court. This is set out in the paragraph mentioned in the preface of the *Illustrations*:

Fig.28 A commoner of Annam

Fig.27 A merchant of Annam

Fig.26 A military official of Annam

Fig.25 A civil official of Annam

Fig.34 A woman of Luzon

Fig.33 A man of Luzon

Fig.32 A woman of Siam

Fig.35 A woman of Jakarta

Fig.36 A man of Jakarta

Fig.38 A woman of Sweden

Fig.37 A man of Sweden

Our dynasty has unified the realm. The Miao and other peoples, both within and beyond the frontiers, have sincerely submitted and turned toward civilization. Their dress and physical appearance each differ. Let the governors-general and governors along the border regions, with regard to the Miao, Yao, Li, Zhuang, as well as the various outer barbarians under their jurisdiction, have their clothing and adornments copied and depicted, and submit the paintings to the Grand Council, to be assembled and presented for our inspection, thereby manifesting the grandeur of the Imperial Court audience.
(我朝統一區宇，內外苗夷，輸誠向化。其衣冠狀貌，各有不同。著沿邊各督撫，於所屬苗、瑤、黎、僮以及外夷番眾，仿其服飾，繪圖送軍機處，匯齊呈覽，以昭王會之盛。各該督撫於接壤處，俟公務往來，乘便圖寫。不必特派專員，可於奏事之便，傳諭知之。)

Fig.31 A man of Siam

Fig.30 A commoner woman of Annam

Fig.29 A noblewoman of Annam

In accordance with the Imperial edict, officials in areas adjoining these peoples commissioned painters to produce works depicting the customs of local minority peoples. These were then collated at Court by the twenty-second year (1757), with the first edition of the *Illustrations* finally completed in the twenty-sixth year (1761).

The content of the present album does not follow the continuous order of *Illustrations* and is most relevant to Guangdong Province in the Qing dynasty. The content can be summarised as follows: the first eighteen images and texts depict women and men of the Yao (瑤), Zhuang (獞), Shanren (山人), and Li (黎) people, corresponding to a section of the second volume of the scroll versions of the *Illustrations*; the remaining twenty-six images and texts represent foreign peoples and relate to part of the first volume of the scroll versions.

Fig.42 A woman of France

Fig.41 A man of France

Fig.40 A woman of Surat

Fig.39 A man of Surat

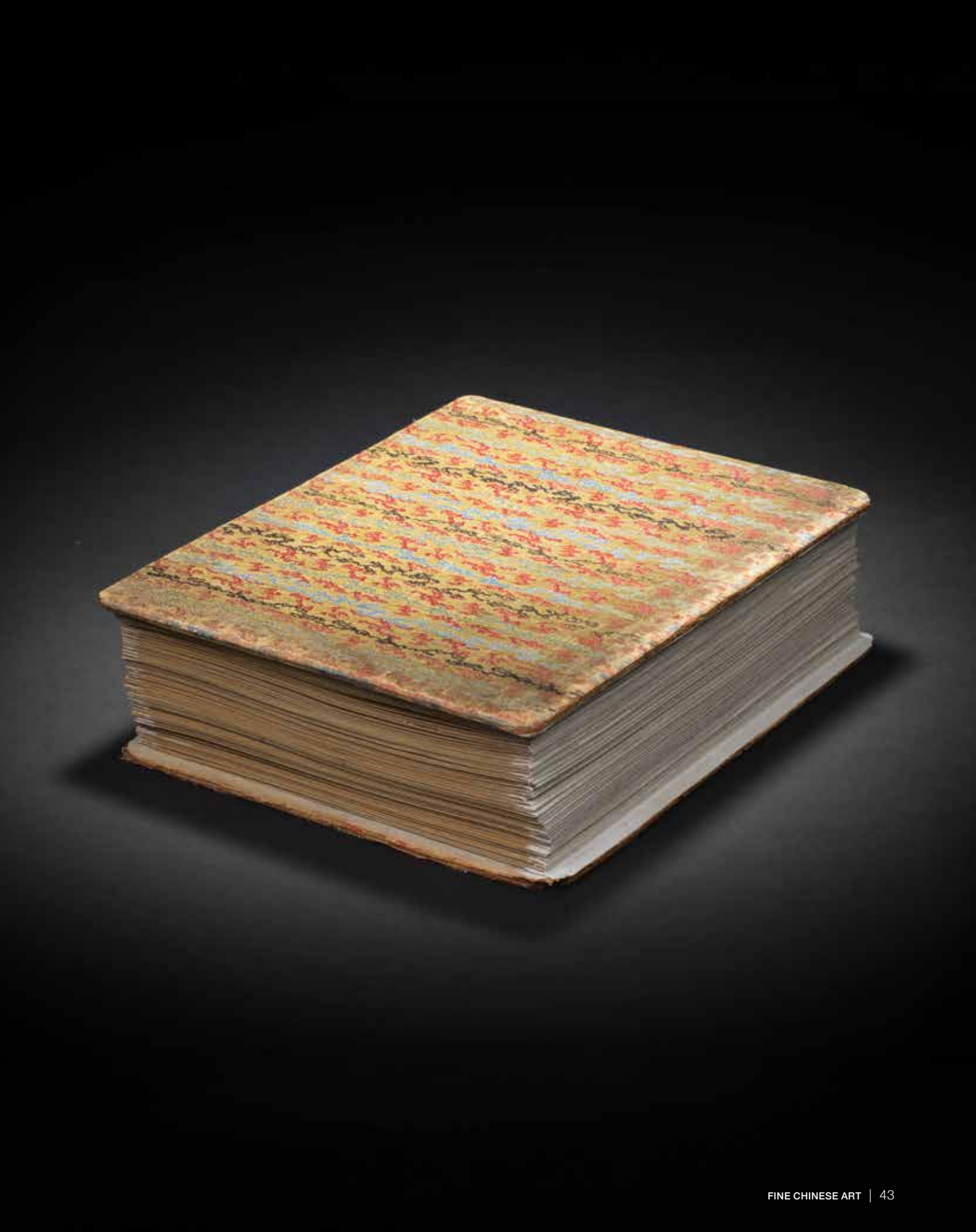
Fig.43 A woman of Yerevan

Fig.44 A man of Yerevan

The present lot may represent one of the earliest produced versions of the *Illustrations*, namely preparatory studies created under the supervision of the Governor of Guangdong, given that the ethnic groups depicted in the first section were largely under the jurisdiction of the Guangdong provincial authorities during the Qing dynasty. Moreover, as Guangdong functioned as one of the principal gateways of the Empire, particularly in its contact with foreign envoys and merchants, the province offered a primary vantage point from which foreign peoples were observed and documented. This historical context may account for the second half of the album, which portrays figures from overseas countries.

The calligraphic texts of the present lot are substantially different from all currently known versions of *Illustrations*, and the most recent textual references date to the thirteenth year of the Yongzheng period (1735). Also, the images exhibit a closer affinity to the album in the National Library of France than to the scroll versions, which, according to Nie Chongzheng's research is the earliest known edition which is even earlier than the Qianlong scrolls. See Nie Chongzheng, 'Tributes to the Imperial Qing', in Sotheby's Hong Kong, 8 October 2006, pp.196-199.

See four related leaves from the *Imperial Album of Minorities 'Zhigong Tu'*, Qianlong, which were sold at Sotheby's Paris, 10 December 2019, lot 34. See also one leaf from the *Imperial Album of Minorities 'Zhigong tu'*, Qianlong, which was sold at Sotheby's Paris, 9 December 2021, lot 199.



20 *

A PAINTED ENAMEL INKWELL AND COVER

Yongzheng

The slightly domed vessel rising from a short recessed foot to sloping shoulders and wide mouth rim, applied with a gilt-bronze archaistic S-shaped *kui* dragon handle, the body meticulously enamelled with butterflies and flowers, the grasses delicately stippled, the base centred with a single peony surrounded by a meandering floral border, the circular cover with a metal rim sloping inwards to an aperture, encircled by three auspicious bats.

10cm (4in) wide. (2).

£3,000 - 4,000
CNY27,000 - 36,000

清雍正 銅胎畫琺瑯花卉紋墨水蓋瓶

Provenance: a European private collection

來源：歐洲私人收藏

See a related painted enamel waterpot with floral design, but without cover and handle, Kangxi, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Enamels 5*, Beijing, 2011, no.32. See also a related painted enamel water vessel with slightly convex sides and a cover with a funnel in the centre similar to the present lot, possibly Yongzheng, illustrated by M.Gillingham, *Chinese Painted Enamel*, Oxford, 1978, p.23, no.18.

See a related painted enamel inkwell and cover from the R.H.R Palmer collection, 18th century, which was sold at Christie's Hong Kong, 30 May 2023, lot 2845.

20

21 *

A RARE SMALL CLOISONNÉ ENAMEL 'BROCADE GROUND AND LOTUS' VASE

Qianlong four-character and additional 'Ren' mark and of the period

The pear-shaped vase rising from a spreading foot with floral scrolls to a tall cylindrical neck, meticulously decorated around the exterior with quatrefoil panels with pink enamel borders, enclosing flowers on a lustrous dark-blue ground, all against a cash-coin pattern ground, a scroll of linking *ruyi* around the shoulders and pendent leaves beneath the mouth, the base incised with the reign mark and the character 'ren' ('benevolence').

10.5cm (4 1/8in) high.

£6,000 - 8,000
CNY55,000 - 73,000

清乾隆 銅胎掐絲琺瑯花卉紋瓶
「乾隆年製」「仁」楷書款

Lot 20: Interior view

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

21

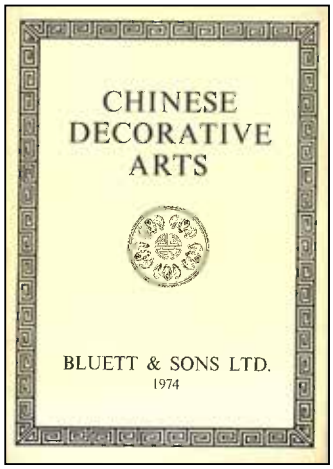
The present bottle is incised with the character *ren* 仁, meaning 'benevolence'. An additional incised character is occasionally found beneath the four-character Qianlong reign mark, as seen on the present lot.

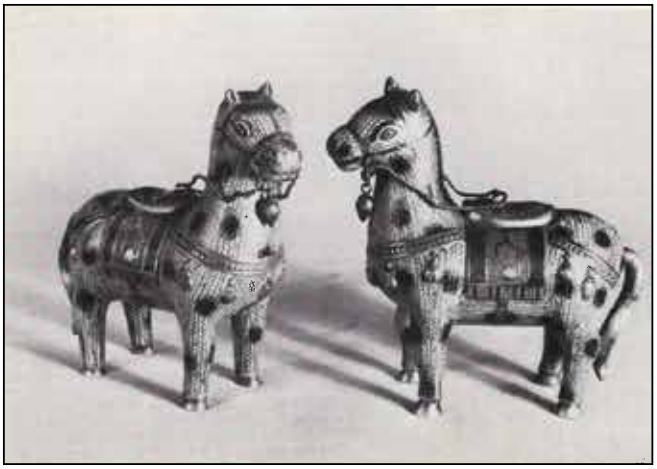
See a very similar cloisonné vase, mid-Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections of the Palace Museum: Enamels*, vol.3, Beijing, 2011, p.166, no.131.

See a related cloisonné enamel pear-shaped vase, Qianlong four-character mark and *Shou* character mark and of the period, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no.285.

See a related cloisonné enamel pear-shaped vase, incised with Qianlong four-character and additional 'Lan' mark and of the period, which was sold at Bonhams London, 16 May 2013, lot 350.

A cloisonné vase, mid-Qing dynasty; image courtesy of the Palace Museum, Beijing





Bluett & Sons Ltd., *Chinese Decorative Arts*, London, 1974, no.77

22
A RARE PAIR OF CLOISONNÉ ENAMEL FIGURES OF HORSES
Qianlong
Each exquisitely cast standing foursquare, the robust bodies crisply modelled and evenly balanced, covered overall in a luminous white enamel ground delicately decorated with irregular purple spots in imitation of dappled horse coats, the bodies detailed with striking zig-zag pattern in gilt-bronze, the elaborate saddle cloths richly enamelled in deep blue with a continuous wave pattern, bordered by gilt edges, and gilt-bronze stirrups and harness fittings, further embellished with applied gilt-wire reins suspending a loose tassel beneath the mouth, the long tails, crisply cast with strands of hair.
10.5cm (4 1/8in) wide. (2).

£15,000 - 20,000
CNY140,000 - 180,000

清乾隆 銅胎掐絲琺瑯馬一對

Provenance: Henry M. Knight (d.1971)
Bluett & Sons Ltd., London, by 1974
K. W. Jenkins

Published, Illustrated and Exhibited: Bluett & Sons Ltd., *Chinese Decorative Arts*, London, 1974, p.32, no.77

來源：Henry M. Knight（1971年去世）
倫敦古董商Bluett & Sons Ltd.，1974年之前
K. W. Jenkins

展覽著錄：Bluett & Sons Ltd.，《Chinese Decorative Arts》，倫敦，1974年，第32頁，編號77

Henry M. Knight (d.1971) was a discerning collector who, from around 1930 until his death, assembled an important collection of Chinese ceramics and works of art. His interests centred particularly on porcelains of the Ming and Qing dynasties, many of which were acquired through Bluett & Sons, the leading London specialists in Chinese ceramics of the period. His reputation among contemporaries is reflected in the recollections of Roger Bluett, who wrote: 'Henry Knight, who built up perhaps the best collection of eighteenth-century porcelains in Europe, as well as magnificent early pieces, was fond of telling how it was my late father who advised him to buy 'Chinese taste' porcelains. 'Their time would come,' my father used to say, and how right he was.

While cloisonné enamel animal figures of birds, elephants, *qilin* and Buddhist lions are relatively well represented, examples in the form of horses remain notably rare. See for example a cloisonné enamel *qilin*, deer, rabbits, and doves, Qianlong, illustrated by B.Quette, *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, Paris and London, 2011, pp.2782-279. Compare also with a pair of related cloisonne enamel spotted deer carrying vases, mid-Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels, 4*, Beijing, 2011, p.131, no.83. A cloisonné enamel water dropper in the form of a mythical animal, mid-Qing dynasty, is illustrated in *Ibid*., p.160, no.110.

Horses carried rich symbolic meaning. They were closely associated with status, authority, and the cultivated life of the elite, and appear frequently in painting as companions to scholars or as metaphors for talent and ambition. The celebrated figure of Bo Le (伯樂), the legendary judge of horses, became a lasting metaphor for the recognition of hidden ability, his discerning eye likened to that of an enlightened patron identifying worthy officials or scholars.

Compare with a very similar pair of cloisonné enamel horses, 18th century, which was sold at Sotheby's Hong Kong, 25 November 2022, lot 510.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF AN ENGLISH FAMILY
英格蘭家族藏品
Lots 23 - 27

23 W
A RARE PAIR OF CLOISONNÉ ENAMEL PANELS
Qianlong/Jiaqing
The panels brightly and meticulously enamelled, one with a pheasant standing atop a gnarled rock issuing peonies with exquisite gradation, the other panel with another craggy rock issuing camellias and with magpies and butterflies, both reserved in a turquoise-blue ground with gilt-bronze diaper-pattern cloisons, later mounted as a single table top with gilt-bronze faux bamboo edges and legs.
Each panel, 98cm (38 5/8) long x 25cm (9 7/8in) wide.

£12,000 - 15,000
CNY110,000 - 140,000

清乾隆/嘉慶 銅胎掐絲琺瑯花鳥紋屏一對

Provenance: an English private collection

來源：英國私人收藏

The present lot may originally have been part of a larger screen, adorning palace halls and rooms. For a related twelve-leaf screen, each panel with various flowers and birds, mid-Qing dynasty, in the Qing Court Collection, see the *Compendium of Collections in the Palace Museum: Enamels 4, Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pp.202-203, pl.147.

The panels are laden with auspicious symbolism. Peonies symbolise wealth, honour, and feminine beauty; paired with a pheasant, they evoke nobility, auspiciousness, and refined taste, suggesting cultured elegance and high status. When shown with a rock, peonies convey resilience and enduring beauty, the contrast of soft bloom and hard stone reflecting both transience and permanence.

See a related set of four cloisonné 'flower' panels, Qianlong/Jiaqing, which was sold at Bonhams London, 12 November 2015, lot 209.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

24
A LARGE PAIR OF CLOISONNÉ ENAMEL MODELS OF CRANES
Late Qing Dynasty
Each bird standing on tall straight legs supporting a white enamel body with finely delineated plumage, joined to an elegantly curving neck, the heads with yellow-enamelled almond-shaped eyes and large gilt bronze beaks, blue enamelled drake curl at the back of the heads, all supported on gilt-bronze talons, and waisted pedestals decorated with peonies and lotus scrolls.
76.5cm (30 1/8in) high. (2).

£10,000 - 15,000
CNY91,000 - 140,000

清晚期 銅胎掐絲琺瑯立鶴一對

Provenance: an English private collection

來源：英國私人收藏

Cranes are regarded in Chinese culture as highly auspicious birds, emblematic of longevity, their association with long life reinforced by their pale plumage, suggestive of venerable age. They frequently appear in the company of Shoulao, the Star God of Longevity. The word for crane, *he* (鶴), is a homophone for *he* (和) meaning harmony, further enriching its symbolic resonance. Their elongated legs were poetically described as echoing the harmonies of Heaven and the natural world.

Pairs of cloisonné enamel cranes formed part of the decorative programme of Qing Imperial throne rooms and remain preserved *in-situ* within major palace halls, including the Taihe Dian (Hall of Supreme Harmony) and the Qianqing Gong (Palace of Heavenly Purity); see *The Complete Collections of the Palace Museum: Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pls.247 and 248.

For comparison, see several cloisonné enamel cranes, mid-Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Enamels, 4*, Beijing, 2011, pp.117-119, nos.69, 70, 71.

See a related pair of cloisonné enamel cranes, Jiaqing, which was sold at Christie's London, 29 October 2025, lot 20.

25
A FINE REVERSE GLASS MIRROR PAINTING
18th century
Depicting a scholar and lady exchanging gifts including a golden hairpin within a lakeside garden setting with craggy rocks, prunus, peonies, pheasants and cranes, all within a gilt-wood frame.
92cm (36 1/4in) long x 66.5cm (26 1/4) wide (including the frame); 73.5cm (29in) long x 48.5cm (19in) wide (without the frame).

£5,000 - 8,000
CNY46,000 - 73,000

十八世紀 花鳥人物圖玻璃鏡畫

Provenance: an English private collection

來源：英國私人收藏

The phoenix-form hairpin held by the lady may allude to a wider literary motif in Chinese romantic narratives in which lovers exchange personal tokens as pledge of affection and fidelity. Such imagery recalls the celebrated Tang romance of the Xuanzong Emperor of the Tang dynasty and Yang Guifei, immortalised in the Qing dynasty drama *The Palace of Eternal Life* (*Changsheng dian*), where a jewelled hairpin symbolises the lovers' vow of enduring devotion. The motif also resonates with the popular Yuan dynasty play *Romance of the Western Chamber* (*Xixiang ji*), which celebrates the clandestine romance of Zhang Sheng and Cui Yingying and inspired numerous images of scholarly lovers meeting in garden settings. More broadly, hairpins appear throughout Chinese poetry and drama as emblems of romantic attachment, most famously in the Song dynasty poem *Hairpin Phoenix* by Lu You, written in remembrance of his former wife Tang Wan. In this context, the ornament may be understood as a poetic symbol of love and fidelity rather than a reference to a single narrative source.

Compare with a related pair of reverse-mirror paintings with George II gilt-wood frames, Qianlong, which was sold at Bonhams London, 18 May 2023 lot 158.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

26
A FINE REVERSE GLASS MIRROR PAINTING
18th century
Meticulously painted with a gentleman beside a lady seated on a stone table, all within a garden setting by a lake with pavilions in the distance, a dog, phoenix, and gnarled rocks.
92cm (36 1/4in) long x 66.5cm (26 1/4) wide (including the frame); 73.5cm (29in) long x 48.5cm (19in) wide (without the frame).

£5,000 - 8,000
CNY46,000 - 73,000

十八世紀 庭院人物圖玻璃鏡畫

Provenance: an English private collection

來源：英國私人收藏

The technique of reverse painting on glass developed in China in the early eighteenth century, following the arrival in Beijing of the Jesuit painter Giuseppe Castiglione in 1715. Favoured at the Courts of the Yongzheng and Qianlong Emperors, Castiglione introduced European methods of painting on glass that were previously unknown in China. Chinese artists soon adopted the practice, tracing their designs on the reverse of the mirror plate and carefully removing sections of the reflective backing before applying colour to the exposed glass. Popular subjects included still lifes, birds, and elegant figures set within garden landscapes of pavilions and rivers. By the mid-eighteenth century, such paintings were also produced for export to Europe, where they became fashionable within the taste for *chinoiserie* and were displayed in aristocratic interiors such as Saltram House and Shugborough Hall; see T.Audric, *Chinese Reverse Glass Painting 1720–1820*, Berlin, 2020, pp.162–163.

Compare with a related pair of reverse mirror paintings with George II giltwood frames, Qianlong, which was sold at Bonhams London, 18 May 2023, lot 158.

27

27
A CLOISONNÉ ENAMEL 'HUNDRED ANTIQUES AND SCHOLAR' PANEL
19th century
The shaped panel decorated with a central roundel containing a scholar with a fly-whisk resting against a large vase, seated beside a cluster of pavilions and a lotus pond with a bridge, surrounded by various antiques and vessels against a diaper-pattern ground, later set atop four faux-bamboo legs.
The panel, 47.6cm (18 3/4in) long x 32.2cm (12 5/8in) wide; the table, 48.5cm (19in) long x 33.5cm (13 1/4in) wide x 36cm (14 1/4in) high.

£2,000 - 3,000
CNY18,000 - 27,000

十九世紀 銅胎掐絲琺瑯人物博古圖屏

See a related large cloisonné enamel 'hundred' antiques rectangular panel, Jiaqing/Daoguang, which was sold at Bonhams London, 11 May 2021, lot 344.

28 Y
A VERY RARE PAINTED ENAMEL-INSET HARDWOOD BUREAU ON LATER ENGLISH STAND
18th century
The bureau inset externally with five painted enamel panels depicting flowers, butterflies, mandarin ducks, and floral sprays, with a slant-front opening to a compartmented interior with four small drawers and one wide drawer, each with painted enamel insets on the front, all above a wide drawer, supported on a stand with baluster legs and stretchers.
104cm (41in) high x 66.5cm (26 1/4in) wide x 51cm (20 1/8in) deep. (2).

£20,000 - 30,000
CNY180,000 - 270,000

十八世紀 銅胎畫琺瑯飾硬木寫字檯 後配英國桌架

Furniture incorporating Canton enamel panels are exceptionally rare and appear to have been produced in limited numbers for the European market during the mid-18th century. The decoration, typically composed of birds, insects and flowering plants in brightly coloured landscapes, reflects the taste for 'Japan' work popularised in Europe following the publication of *A Treatise of Japanning and Varnishing* by John Stalker and George Parker. Structural details often associated with Chinese manufacture, such as the carrying handles, suggest that such pieces were produced in Canton workshops specifically for export. Surviving examples, however, are rare, likely owing both to the high cost of enamel production and the fragility of the material during the long sea voyage to Europe. A related bureau, incorporating similar enamel decoration, is in the Casa-Museu Dr. Anastácio Gonçalves, Lisbon (inv.SIC-558).

See also a related Chinese export Canton enamel famille rose and black-and-gold lacquer bureau on stand, 18th century, the stand 19th century, which was illustrated by D.S.Howard, *A Tale of Three Cities: Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p.155, pl.200, which was later sold at Christie's New York, 19 October 2023, lot 180.

See also a similar form of bureau, illustrated by M.Beurdeley, *Chinese Furniture*, Tokyo, New York, San Francisco, 1979, in the chapter entitled 'Furniture in so-called Canton Enamel', pp.149-154, and illustrated on p.153, no.206.

Compare the decoration of the painted enamel panels with a Canton painted enamel tea chest, circa 1745, illustrated by D.S.Howard, *A Tale of Three Cities: Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, no.199, which was later sold at Sotheby's London, 5 November 2014, lot 238.

28 (Interior)

A lacquer and Canton enamel bureau and stand, c.1750, illustrated by D.S.Howard, *A Tale of Three Cities Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p.155, pl.200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

28

29

A RARE GILT-WOOD ANCESTRAL ALTAR TABLET COMMEMORATING THE YONGZHENG EMPEROR

18th century

Supported on a plinth, the rectangular tablet of carved wood finished with gilding, inscribed with the Yongzheng Emperor's temple name, posthumous honourific titles and name in both Manchurian and Chinese.

67.3cm (26 1/2in) high.

£6,000 - 8,000
CNY55,000 - 73,000

十八世紀 清世宗雍正皇帝神主
漢文款識「世宗敬天昌運建中表正文武英明寬仁信毅睿聖大孝至誠憲皇帝神位」

Provenance: Graham Snow (1948-2025), Dorset

來源：Graham Snow (1948-2025)，英國多塞特

The present lot was created posthumously to serve as the physical vessel for the Yongzheng Emperor's spirit during ancestral veneration rituals. Tablets like this were traditionally housed in highly restricted Imperial shrines, such as the Imperial Ancestral Temple or the Hall for Ancestry Worship, where the reigning Emperor would offer sacrifices to his ancestors.

According to the records in *Precedents of the Collected Statutes of the Great Qing* (大清會典事例), after successive Emperors and Empresses have been interred in the underground palace (tomb chamber), three spirit tablets should reverently be produced: one to be enshrined in the Hall of Offerings at the Imperial Mausoleum, one to be enshrined in the Imperial Ancestral Temple, and one to be enshrined in the Hall for Ancestry Worship (列聖列后奉安地宮后應敬謹製造神牌三份，一供奉山陵享殿，一升附太廟，一升附奉先殿). See a similar gilt-wood ancestral altar tablet commemorating the Yongzheng Emperor, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00184257).

During the Qing Dynasty, the 'ascension' of the ancestral altar tablets of Emperors and Empresses to the Imperial Ancestral Temple or the Hall for Ancestral Worship involved a sophisticated process where the Ministry of Works first manufactured tablets inscribed with posthumous titles in both Manchu and Chinese, as seen in the present lot. These inscriptions, written by high-ranking officials from the Grand Secretariat and Hanlin Academy, were intentionally left incomplete with missing brushstrokes until the Imperial coffin was formally interred. Upon interment, the Consecration Ceremony (題主禮 *Tizhu li*) was performed to complete the characters symbolically finalising the transition of the deceased into the ancestral realm. While the specific missing strokes in the Manchu script remain unverified, historical records confirm that the Chinese character *shen* (神) was completed in azurite pigment to conclude the ritual. For further discussion on the topic, see Zhang Xiaoli, 'Qingdai huangdi zongmiao shenpai shengfu zhidu shulue'(清代皇帝宗廟神牌升祔制度述略), in *The Journal of Shenyang Palace Museum* (瀋陽博物院院刊), vol.15, 2015, pp.93-104.

See a related gilt-wood ancestral altar tablet of Nurhaci, first half of the 19th century, which was sold at Woolley & Wallis, Salisbury, 15 November 2022, lot 535.

A gilt-wood ancestral altar tablet commemorating the Yongzheng Emperor, Qing dynasty, in the Qing Court Collection; image courtesy of the Palace Museum, Beijing

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

世宗敬天昌運建中表正文武英明寬仁信毅睿聖大孝至誠宏德皇帝神位

Detail

30 *

A LARGE SILVER-WIRE-INLAID BRONZE FIGURE OF GUANYIN
17th/18th century
The Goddess of Mercy heavily cast standing barefoot, clad in long flowing robes inlaid at the hems and shoulders with silver wire with floral scrolls and *ruyi*-clouds, opening at the chest to reveal a necklace, the hands in auspicious *mudras*, the serene face with gently downcast eyes framed by pendulous ears beneath a tall hooded chignon.
61cm (24in) high.

£6,000 - 8,000
CNY55,000 - 73,000

十七/十八世紀 銅嵌銀觀音像

See related earlier prototypes of silver-wire-inlaid bronze figures of Guanyin, Shisou mark, Ming dynasty, illustrated *Guanyin in the Collection of the Palace Museum*, Beijing, 2012, p.74, no.43.

Compare with a related silver-inlaid bronze figure of Guanyin, 16th/17th century, which was sold at Bonhams Hong Kong, 27 May 2021, lot 27
See also a related silver-wire-inlaid bronze figure of Guanyin, Shisou mark, 18th century, which was sold at Bonhams Edinburgh, 12 July 2017, lot 221.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF AN ENGLISH FAMILY
英格蘭家族藏品

31
A RARE PAIR OF LARGE IMPERIAL GILT BRONZE INCENSE BURNERS, COVERS AND MARBLE STANDS
Qianlong six-character marks and of the period
Each sturdily cast with a globular body set with a pair of scroll handles on the shoulder, supported on three cabriole legs incised with lappets below a raised fillet, rising to a short neck decorated with a band of raised floral bosses, the galleried rim surmounted by two removable cylindrical tiers pierced with pairs of addorsed *kui* dragons divided by a domed platform, the domed cover with a lotus-bud finial, impressed on the rim with a six-character reign mark within a rectangle, the bronze patinated to a rich black-brown tone with traces of red lacquer in the interior and gilt, all supported on stepped circular white marble stands pierced and incised with *ruyi*-shaped motifs.
83cm (32 5/8in) high, including the stands. (12).

£40,000 - 60,000
CNY360,000 - 550,000

清乾隆 銅鎏金冠耳三足爐一對 配大理石座
「大清乾隆年製」楷書款

Provenance: an English private collection

來源：英國私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Wintertime version of *Ten Thousand Nations Coming to Pay Tribute,* 1761

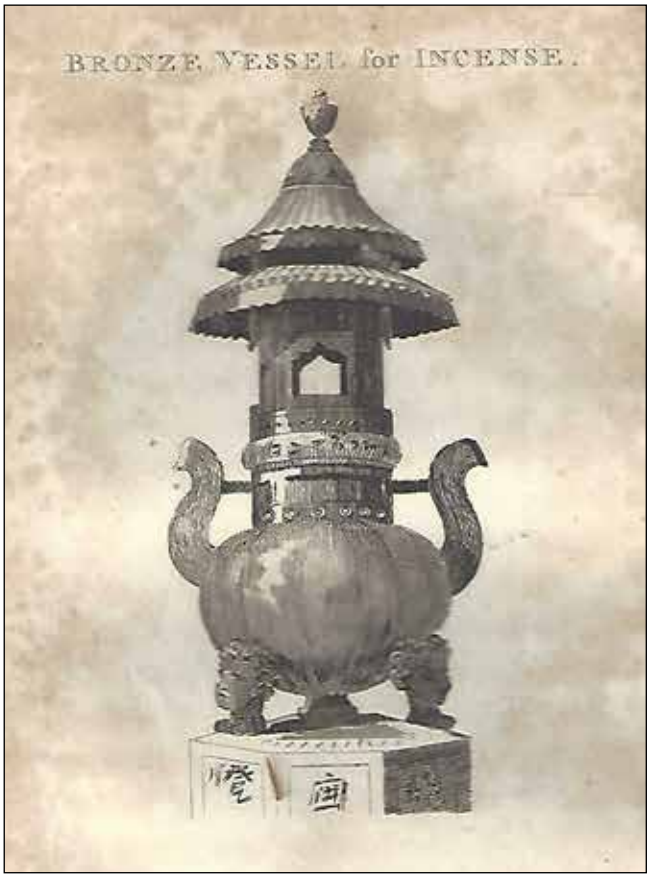


Illustration by William Alexander (1767-1816) in Sir George Staunton, *An historical account of the embassy to the Emperor of China, undertaken by order of the King of Great Britain*, London, 1797, plate after p.212

This pair of bronze tripod incense burners is distinguished by its imposing scale, conceived to command space and attention within a ceremonial or Imperial setting. Their form draws consciously upon archaic precedent: the compressed globular body and tripod legs echo ancient ritual *ding* bronzes, while the scrolling whorl bands at the neck also reference ornamental motifs found on Eastern Zhou dynasty bronzes. These archaistic elements are counterbalanced by a bold double-tiered cover and dramatically extended handles, which sweep upwards in pronounced S-curves from the body, a feature that emerged during the Song dynasty and was later adopted to enhance visual authority. Subtle yet vivid traces of gilding remain across the surface, suggesting the brilliance these vessels would once have displayed.

During the Qing dynasty, large bronze incense burners were commissioned as furnishings for the extensive network of shrines, temples and ritual halls within the Imperial palace complexes. See for example, the painting *Ten Thousand Nations Coming to Pay Tribute*, 1761, in the Palace Museum, Beijing, which shows similar incense burners on marble stands in the Forbidden City.

The Manchu Emperors styled themselves as universal rulers presiding over a harmonised realm, and they actively supported multiple religious traditions, including Buddhist and Daoist institutions, Manchu shamanic practices, and the state cult centred on the worship of Imperial Heaven. Ritual vessels produced for these spaces were deliberately modelled on ancient bronzes of the Shang and Zhou dynasties, reflecting the Emperor's antiquarian interests and his concern with the correct performance of ritual. Although the Hongwu Emperor had earlier decreed that everyday vessels be used in ritual contexts, this policy was reversed in the early Qianlong period, when archaistic bronze altar wares were reinstated as a means of reaffirming dynastic continuity and legitimising Manchu rule through visual association with China's ancient past.

Monumental incense burners of this type were typically placed at the entrances to major halls or within important courtyards, where their scale and form asserted the solemnity of the space. The double-tiered covers seen here may be understood as architectural allusions, echoing the tiered rooflines characteristic of palace buildings in the Forbidden City. Tripod incense burners also formed the central element of five-piece altar garnitures (*wugong*), flanked by a pair of candlesticks and *gu*-shaped vases, ensembles that were integral to Qing ritual display and ceremony.

The Hall of Benevolence and Longevity, Summer Palace, from 'The Pageant of Peking', 1920

The present incense burners retain their original marble stands, carved from white stone traditionally quarried in the environs of Beijing. This white marble was often described as 'white jade' (*baiyu*, 白玉) in Chinese sources, reflecting its lustrous appearance and cultural association with valued jade, though geologically it is marble rather than true jade. Such stone was widely used for Imperial architectural and furnishing elements during the Ming and Qing dynasty, including balustrades, platforms, and fittings within the Forbidden City.

Related examples remain *in-situ* within the Forbidden City and other Imperial ritual sites. Four large tripod incense burners and covers of closely related design are displayed before the Cininggong (Palace of Compassion and Tranquillity), the residence of the Qianlong Emperor's mother, illustrated by C.Ho and B.Bronson, *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, Chicago, 2004, fig.207. Two further examples stand before the Leshoutang (Hall of Pleasurable Old Age), later occupied by the Empress Dowager Cixi, illustrated by Yu Zhouyun, *Palaces of the Forbidden City*, Beijing, 2015, pl.116.

A five-piece altar garniture incorporating a related incense burner, though lacking the whorl decoration and cover, is illustrated *in-situ* in the Xianruoguan, within the gardens of the Cininggong, in *Qingdai gongting shenghuo* [Life in the Palace during the Qing Dynasty], Hong Kong, 1985, pl.467. Another example with a plainer cover is displayed before the Qiniandian (Hall of Prayer for Good Harvests) in the Temple of Heaven, illustrated by Wang Tianxing, *Tiantan: Temple of Heaven*, Beijing, 1994, p.28. See also an illustration of a related bronze incense burner and stand, illustrated by Sir George Staunton, *An historical account of the embassy to the Emperor of China, undertaken by order of the King of Great Britain*, London, 1797, plate after p.212.

Compare with a slightly smaller pair of Imperial bronze tripod incense burners and covers, Qianlong six-character marks and of the period, which was sold at Christie's New York, 16 September 2016, lot 1227; see also a large bronze tripod incense burner, Qianlong six-character mark and of the period, with geometric scroll decoration, which was sold at Sotheby's New York, 15 March 2017, lot 538; and another bronze tripod incense burner, Qianlong six-character mark and of the period, which was sold at Christie's Hong Kong, 3 June 2015, lot 3118.

32 W*

A RARE 'COROMANDEL' LACQUER 'GUO ZIYI'S BIRTHDAY' DOCUMENTARY TWELVE-LEAF SCREEN

Dated to the 61st year of the Kangxi reign, corresponding to 1722 and of the period

The front elaborately carved and painted with the festive birthday celebration of the famous Tang dynasty general Guo Ziyi seated in the centre clad in a red robe with two boys bowing in obeisance before him, all set within a large palatial compound with numerous pavilions and gardens, with numerous ladies engaged in elegant pursuits including playing the *guqin* or playing on a swing, inscribed with an excerpt from the *Xin Tangshu* (New Book of Tang) on *Li Bai Zhuan*, (the biography of Tang dynasty poet Li Bai), all surrounded by a border containing various antiques and vessels, the reverse with a lengthy inscription dedicated to Zhao Nianweng and his wife Wu Ruxin on the occasion of both their birthdays and having moved house, written by Chou Fei'ao, and a list of donors, all between a panel of dragons and clouds above and on the sides, and mythical beasts below.

Each panel 275cm (108 1/4in) high x 48cm (19in) wide. (12).

£40,000 - 60,000
CNY360,000 - 550,000

康熙六十一年（1722）款彩郭子儀祝壽圖十二開屏風

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

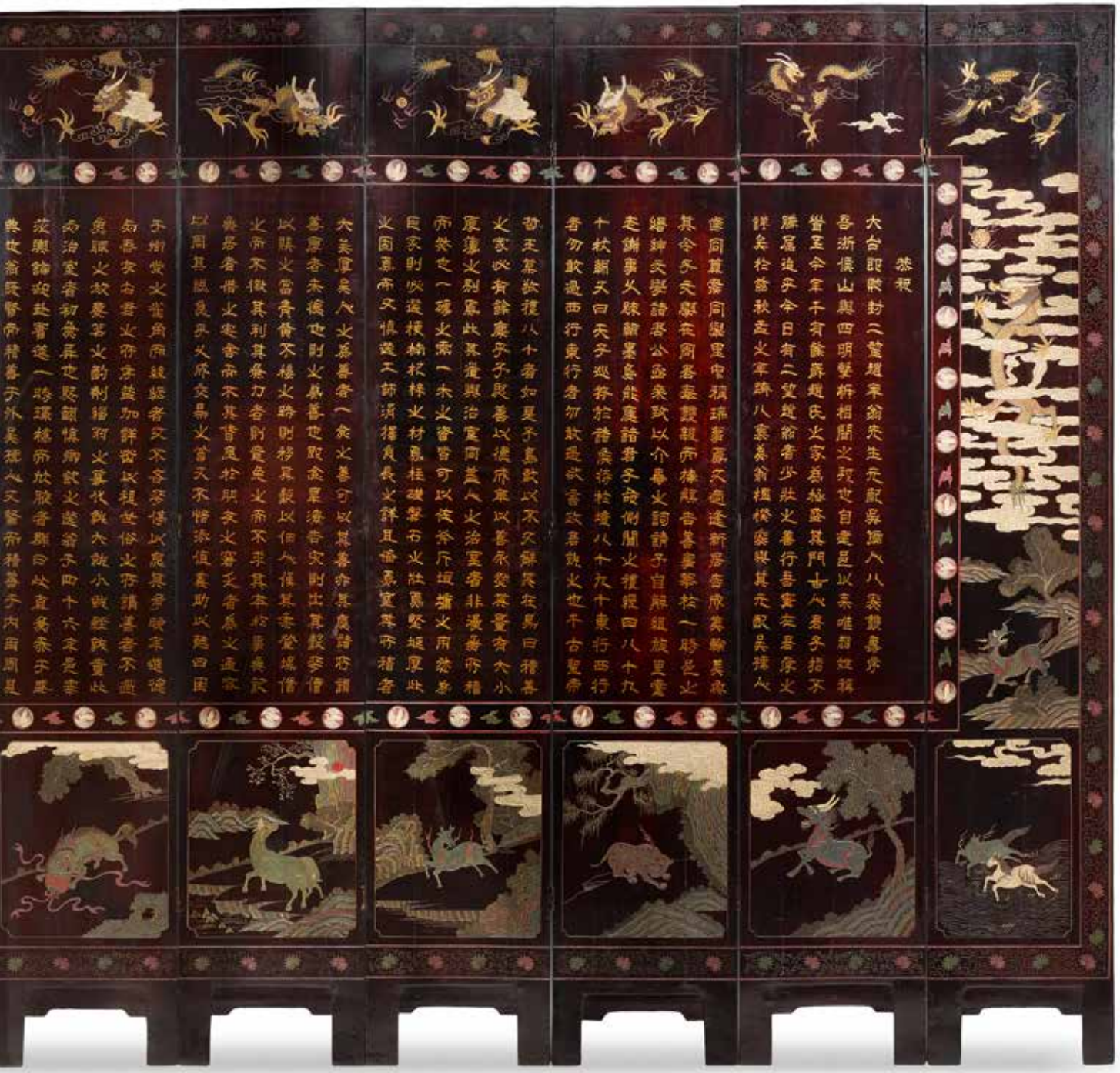
'Coromandel' lacquer, known in Chinese as *kuancai*, first appeared in China in the 16th century. The technique involved applying a layer of chalk mixed with clay to wooden panels, which was then coated with a thin layer of black lacquer. Designs were incised through the lacquer into the light base layer, creating recessed areas that were subsequently filled with coloured lacquer and, in some cases, partially gilded.

Although the term 'Coromandel' later became associated with export, reflecting the Indian coastal ports through which many pieces were shipped to Europe, many examples such as the present lot bear dedicatory inscriptions in Chinese, clearly intended for domestic Chinese use, commissioned for the private enjoyment of elite families rather than foreign markets.

Reverse

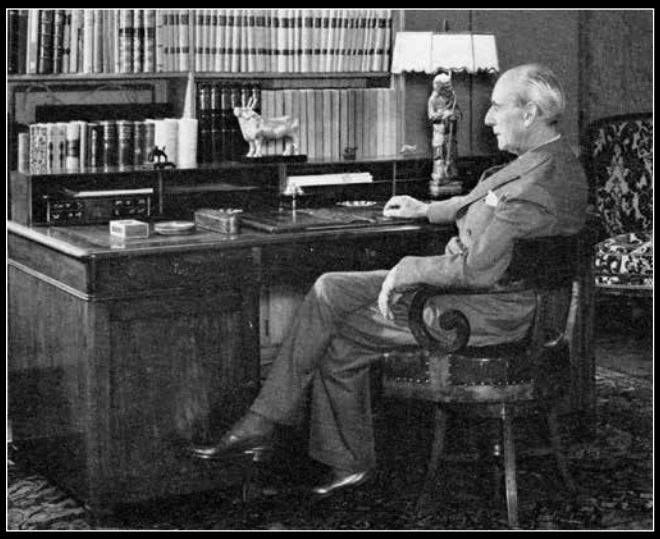
Of further interest, the screen is dedicated to Zhao Nianweng, who may have been a friend of the celebrated painter and calligrapher Bada Shanren 八大山人 (Zhu Da, 朱耷 1626–1705). A scion of the Ming Imperial family who lived through the political upheavals of the early Qing dynasty, Bada Shanren is renowned for his highly individualistic style, combining expressive brushwork, subtle symbolism, and literati sensibilities. Zhao Nianweng's name appears in one of Zhu Da's calligraphic works; see *Bada shanren shufaji* (八大山人書法集 上), vol.1, Beijing, 2005, p.156.

The palatial scene on the screen depicts a reception or banquet held in honour of General Guo Ziyi 郭子儀 (697–781), the famed Tang dynasty commander celebrated for quelling the An Shi Rebellion and credited with preserving the dynasty. Later ennobled as a prince, Guo Ziyi was subsequently deified in popular culture as a God of Wealth and Happiness. Such imagery would have made this screen an especially fitting gift for a birthday celebration among the elite. The inscription, drawn from the biography of Li Bai, appears intended primarily to confer literary prestige upon the screen, rather than to reference the poet himself, as the depicted scene bears no direct connection to Li Bai.



Compare with a Kangxi-period twelve-panel screen similarly depicting the 'birthday' scene and bearing the excerpt about Li Bai from the *Xin Tangshu* (New Book of Tang), dated by inscription to 1706, which was sold at Sotheby's New York, 29 November 1994, lot 471, illustrated by W.De Kesel and G.Dhont, *Coromandel Lacquer Screens*, Ghent, 2002, no.26.

See also a related magnificent and rare twelve-leaf double-sided 'Coromandel' lacquer screen, Kangxi, which was sold at Bonhams London, 17 May 2018, lot 75.



Carl Kempe, circa 1967

Interior of Carl Kempe's home

Dr. Carl Kempe (1884-1967) was a prominent Swedish industrialist who served as the CEO of Mo och Domsjö AB, a leading company in the Swedish pulp and paper industry. Dr. Kempe resided at Ekolsund, a historic former Swedish royal palace, where he also maintained his distinguished art collection. As an early and active member of the Oriental Ceramic Society, he amassed one of the finest European collections of Chinese ceramics created in the mid-twentieth century.

PROPERTY FROM THE LI FAN THOMPSON COLLECTION
範麗藏品
Lots 33 - 34

33
A VERY RARE WHITE-GLAZED ANHUA-DECORATED 'DRAGON' VASE
Jiajing
Of flattened pear-shaped form with a tall neck and wide vertical lip rising from a bevelled foot rim, each side with a peach-shaped panel incised with a five-clawed dragon amidst clouds, covered overall in a bluish-white glaze, box.
19cm (7 1/2in) high. (2).

£35,000 - 40,000
CNY320,000 - 360,000

明嘉靖 白釉暗劃龍紋杏圓扁瓶

Provenance: Peter Boode Chinese Antiques, London (label no.372)
Dr Carl Kempe (1884-1967), Sweden (label no.692)
The Li Fan Thompson Collection, London

Published and Illustrated: B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Goteborg, 1964, p.205, no.692

來源： 倫敦古董商Peter Boode Chinese Antiques（標簽編號372）
Carl Kempe博士（1884-1967），瑞典（標簽編號692）
范麗收藏，倫敦

著錄：B.Gyllensvard，《Chinese Ceramics in the Carl Kempe Collection》，哥德堡，1964年，第205頁，編號692

See a very similar white glazed vase incised with dragons, Jiajing, in the Sir Percival David Collection at the British Museum, illustrated by R.Scott and R.Kerr, *Ceramic Evolution in the Middle Ming Period*, London, 1994, p.43, no.95. Another similar white-glazed vase with lotus motifs, Jiajing, is in the Palace Museum, Beijing, illustrated in *Vividness: Ancient Multicoloured Porcelains from the Palace Museum*, Beijing, 2024, p.167.

The present vase evokes the refined *tianbai* glaze of the illustrious Yongle period, while its shape with peach-like panels are characteristic of Jiajing obsessions with longevity and Daoism. Fully covered in a luminous white glaze with a subtle bluish tint, high-fired and low in iron, this white glaze demonstrates the continued Imperial preference for monochrome porcelains at Jingdezhen, produced for both Court and ritual use. White-glazed wares of the Jiajing reign are widely regarded as comparable to the Yongle *tianbai*, combining technical sophistication with the subtle, luminous charm of earlier Ming monochromes. See Geng Baochang, *Ming Qing Ciqi Jianding*(明清瓷器鑒定), Hong Kong, 1993, p.136. See also a white-glazed jar, Jiajing six-character mark and of the period, decorated with phoenixes instead of dragons, illustrated in *Enlightening Elegance: Imperial Porcelain of the mid to late Ming, the Huahaitang Collection*, Hong Kong, 2013, p.128, no.15.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Image courtesy of the Palace Museum, Beijing

34

34
A BLANC-DE-CHINE CIRCULAR 'PEONY' BOX AND COVER
17th century
Finley potted with fluted rounded sides rising from a short flat base to a lipped rim, the domed cover similarly with fluted sides, the central panel with a large peony issuing leaves, with a small *ba* character ('eight') mark, covered overall in an ivory-white glaze, box.
14.1cm (5 5/8in) diam. (3).

£5,000 - 8,000
CNY46,000 - 73,000

十七世紀 德化窯白釉牡丹紋蓋盒

Provenance: Dr Carl Kempe (1884-1967), Sweden
The Li Fan Thompson Collection, London

Published and Illustrated: B.Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p.180, no.591.

來源：Carl Kempe博士（1884-1967），瑞典
範麗收藏，倫敦

著錄：B.Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，第180頁，編號591

See a similar blanc-de-Chine box and cover with fluted sides and peony on the cover, Ming dynasty, illustrated in *Dehua Wares Collected by the Palace Museum* vol.II, Beijing, 2016, pp.370-371, no.160.

35
A RARE LARGE WHITE-GLAZED ANHUA-DECORATED DISH
Kangxi six-character mark and of the period
Sturdily potted with deep rounded sides rising from a channelled foot ring to a slightly everted rim, incised with meandering lotus scrolls in the interior and exterior, covered overall in an creamy-white glaze, the underglaze-blue mark on the base within a double circle.
46.5cm (18 1/4in) diam.

£10,000 - 12,000
CNY91,000 - 110,000

清康熙 白釉暗劃蓮花紋大盤
青花「大清康熙年製」楷書款

Provenance: William Clayton Ltd., London
A British private collection, purchased from the above on 15 March 1967
Christie's South Kensington, 14 July 2006, lot 274
Roger Keverne Ltd., London, 24 July 2006 (invoice)
The Marsh Collection
Woolley and Wallis, Salisbury, 1 July 2020, Lot 56

來源：倫敦古董商 William Clayton Ltd.
英國私人收藏，於1967年3月15日從上處獲得
佳士得南肯辛頓，2006年7月14日，拍品編號274
倫敦古董商Roger Keverne Ltd.，2006年7月14日（收據）
墨一閑舊藏
Woolley and Wallis，英國索爾茲伯里，2020年7月1日，拍品編號56

Large dishes of this type are rare. The finely incised (*anhua*) lotus decoration, visible only in raking light beneath a clear glaze, reflects a taste for quiet refinement rather than overt display. The neatly finished, slightly channelled footring is characteristic of wares of the Kangxi period. The understated aesthetic may be seen as consciously evoking earlier monochrome traditions, particularly the white *tianbai* wares of the Yongle period with *anhua* decoration. See for example a white glaze *anhua*-decorated dish with dragons, Yongle, in the British Museum, London (acc.no.PDF.498).

See a related yellow-glazed large dish, (40.5cm diam.) incised with dragons, Kangxi six-character mark and of the period, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai, 1998, p.536, no.239.

Compare with a smaller *anhua*-decorated aubergine-glazed dish, Kangxi-six character mark and of the period (25cm diam.), which was sold at Christie's Hong Kong, 30 October 2025, lot 1044. See also a smaller white-glazed *anhua*-decorated 'dragon' dish, Kangxi, which was sold at Sotheby's Hong Kong, 30 May 2018, lot 500.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

35

36

THE PROPERTY OF AN ENGLISH ESTATE
英格蘭家族藏品

36
A RARE PEACHBLOOM-GLAZED BOWL
Xuande six-character mark, Kangxi
Finely potted with deep rounded sides rising from a short straight foot, covered in a liver-red glaze with greyish-green speckles, the mouth rim and base glazed white, box.
10cm (4in) diam. (2).

£4,000 - 6,000
CNY36,000 - 55,000

清康熙 豇豆紅釉碗
青花「大明宣德年製」楷書款

Provenance: Bluett & Sons Ltd., London
An English private collection, acquired from the above on 16 August 1985 (label and invoice)

來源：倫敦古董商 Bluett & Sons Ltd
英國私人收藏，於1985年8月16日從上處獲得
(標簽和收據)

Peachbloom glaze (*jiangdouhong*, 'bean-red') represents one of the most refined monochrome glazes developed at the Imperial kilns during the reign of the Kangxi Emperor. Produced using copper as the colouring agent in a carefully controlled reducing atmosphere, the glaze was technically difficult to achieve, as small variations in firing conditions could cause the copper to turn grey or green rather than red. Successful examples display a softly mottled surface ranging from delicate pink to deeper rose tones, often with subtle greenish speckling, effects intended to evoke the natural blush of a ripening peach.

See a similar peachbloom-glazed bowl, Xuande six-character mark, Kangxi, in the Sir Percival David Collection at the British Museum, London, illustrated by R.Scott, *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, p.16, no.528.

37

37
A COPPER-RED-GLAZED BOWL
Qianlong seal mark and of the period
Finely potted with deep curving sides rising from a short straight foot to a slightly everted mouth rim, covered in a crushed raspberry-red glaze thinning to white on the mouth rim, the base glazed white with cobalt-blue mark.
13.1cm (5 1/4in) diam.

£3,000 - 5,000
CNY27,000 - 46,000

清乾隆 紅釉碗
青花「大清乾隆年製」篆書款

Compare with a similar copper-red glazed bowl, Qianlong seal mark and of the period, which was sold at Sotheby's New York, 11 September 2019, lot 634.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY
女士藏品

38
A RARE COPPER-RED-GLAZED PEAR-SHAPED VASE, YUHUCHUNPING
Daoguang seal mark and of the period
Elegantly potted with a pear-shaped body rising from a spreading foot to a waisted neck terminating at a flared trumpet mouth, the exterior covered in a rich copper-red glaze.
29.8cm (11 3/4in) high.

£6,000 - 8,000
CNY55,000 - 73,000

清道光 紅釉玉壺春瓶
青花「大清道光年製」篆書款

Provenance: the Macalister family of Glenbarr, Argyll, Scotland, and thence by descent

來源：蘇格蘭阿蓋爾格倫巴爾的 Macalister家族收藏，並由後人保存迄今

The Glenbarr Macalisters were closely connected with the service of the English East India Company during the late eighteenth and early nineteenth centuries. Members of the family serving in the Company included Colonel John Macalister, Colonel Matthew Macalister, Colonel Norman Macalister, who served as Governor of Prince of Wales Island, and General Keith Macalister of the Bengal Army, all sons of Colonel Matthew Macalister of Glenbarr. The present piece is believed to have descended within this branch of the family.

Copper-red vases of this form were produced from the reign of Yongzheng Emperor through to the later Qing period. See one *yuhuchunping* vase, Daoguang seal mark and of the period, illustrated in *Imperial Porcelain of Late Qing from the Kwan Collection*, Hong Kong, 1983, pl.83.

See also a similar copper-red-glazed pear shaped vase, *yuhuchunping*, Daoguang seal mark and of the period, which was sold at Christie's Hong Kong, 1 December 2010, lot 2972.

Detail

PROPERTY FROM THE LI FAN THOMPSON COLLECTION
範麗藏品

39
A YELLOW AND GREEN-GLAZED 'MALLOW FLOWER' STEM BOWL
Chenghua six-character mark, Kangxi
Delicately potted with deep curving sides forming six petals, rising from a spreading foot to a foliate rim, the stem glazed green, the body glazed a lemon-yellow tone, the interior incised with swirling petals and four brown stamen, box.
9.5cm (3 3/4in) diam. (2).

£5,000 - 8,000
CNY46,000 - 73,000

清康熙 黃綠釉花式高足杯
青花「大明成化年製」楷書款

Provenance: Dr Carl Kempe (1884-1967), Sweden (label no.868)
Sotheby's Paris, 18 December 2008, lot 202
The Li Fan Thompson Collection, London

Published and Illustrated: B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Goteborg, 1964, p.253, no.868
The Museum of Far Eastern Antiquities, *Bulletin 46*, Stockholm, 1974, pl.51a

Exhibited: Museum of Far Eastern Antiquities, *Porslin från Kang-hsi (Porcelain from Kangxi)*, Stockholm, 1973 (label)

來源：Carl Kempe博士(1884-1967)，瑞典（標簽編號868）
巴黎蘇富比，2008年12月18日，拍品編號202
範麗收藏，倫敦

著錄：Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，哥德堡，1964年，第253頁，編號868
遠東博物館，《*Bulletin 46*》，斯德哥爾摩，1974年，插圖51a

展覽：遠東博物館，"Porslin från Kang-hsi（康熙瓷器）"，斯德哥爾摩，1973年（標簽）

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

40 *

A PAIR OF YELLOW, BROWN AND GREEN-GLAZED BISCUIT MODELS OF HORSES

18th century

Each finely modelled mirroring each other, their heads turned towards their raised hind leg, with moulded manes and tail sweeping underneath, the front legs arched before the plump bodies, glazed yellow with brown patches, all supported on green-glazed oval supports.

Each, 10.2cm (4in) wide. (2).

£5,000 - 8,000
CNY46,000 - 73,000

十八世紀 素三彩馬一對

Provenance: a Swedish private collection

來源：瑞典私人收藏

Compare with a related biscuit porcelain model of a recumbent horse, Kangxi, circa 1710, illustrated by M.Cohen and W.Motley, *Mandarin and Menagerie: Chinese and Japanese Export Ceramic Figures*, London, 2008, pp.188-189. See also a yellow, aubergine and green-glazed biscuit figure of a recumbent horse, Kangxi, illustrated by D.S.Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong: Three Centuries of Sino-British Trade in the Decorative Arts*, London, 1997, p.90, no.101, which was later sold at Christie's New York, 27 March 2026, lot 727.

THE PROPERTY OF A LADY
女士藏品

41 *
A BLUE-GLAZED BOWL
Yongzheng six-character mark and of the period
Thinly potted with deep rounded sides rising from a short straight foot to a flaring mouth rim, the exterior covered in a lustrous Prussian-blue glaze, the interior and base white.
22.5cm (8 7/8in) diam.

£3,000 - 5,000
CNY27,000 - 46,000

清雍正 祭藍釉碗
青花「大清雍正年製」楷書款

Provenance: a European private collection

來源：歐洲私人收藏

The deep cobalt glaze on early Yongzheng bowls is often referred to as 'sacrificial blue' (*ji lan*), a term reflecting its traditional use in Imperial ritual vessels for ancestral offerings and temple ceremonies, where the vivid, solemn blue symbolised Heaven and purity.

Produced at the Imperial kilns in Jingdezhen, the glaze is notable for its intense, saturated tone and subtle variations that animate the surface, a technical achievement of the Yongzheng period. Ceramics from the early Yongzheng reign often bear six-character reign marks that are slightly irregular, reflecting the transitional period in the Imperial workshops before standardisation of calligraphy. See for example, a green-glazed bowl, Yongzheng six-character mark and of the period, where the mark is slightly off-centre, in the Percival David Foundation in the British Museum (acc.no.PDF B507). For a discussion on marks in the early Yongzheng reign, see Lü Chenglong, *Zhongguo gutaoci kuanzhi*, Beijing, 2003, p.50.

Compare with a related red-glazed bowl of similar shape, Yongzheng six-character mark and of the period, which was sold at Sotheby's New York, 16 March 2016, lot 319.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

PROPERTY FROM THE LI FAN THOMPSON COLLECTION
範麗藏品

42
A CORAL-RED-GROUND AND UNDERGLAZE-BLUE 'FLORAL' BOWL
Xuande six-character mark, Kangxi
Elegantly potted with deep rounded sides rising from a short, slightly inward tapering foot, strikingly painted around the exterior with four cobalt-blue flower heads issuing from continuous leafy meandering stems against a coral-red ground, the interior with a further flower in the well, the mouth rim glazed white above two cobalt bow-strings, the foot with another band of white glaze, box.
15.5cm (6 1/8in) diam. (2).

£5,000 - 8,000
CNY46,000 - 73,000

清康熙 珊瑚紅地青花花卉紋碗
青花「大明宣德年製」楷書款

Provenance: Dr Carl Kempe (1884-1967), Sweden
The Li Fan Thompson Collection, London

Published and Illustrated: *Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, including the Carl Kempe Collection*, Ulricehamn, 2002, p.429, no.155

來源： Carl Kempe博士 (1884-1967)，瑞典
範麗收藏，倫敦

著錄： 《Chinese Ceramic Treasures: A Selection from Ulricehamn East Asian Museum, including the Carl Kempe Collection》，
烏爾里瑟港，2002年，第429頁，編號155

The prototypes of the present lot are likely to be the renowned Chenghua-period blue and white 'lily' Palace bowls, celebrated for their elegant designs characterised by the gracefully curved, slender leaves and five unfolding petals. See a blue and white 'lily' Palace bowl, Chenghua mark and of the period, in the British Museum, London, illustrated by R.Krahl, *The British Museum Chinese Ceramics: Highlights of the Sir Percival David Collection*, Beijing, 2013, p.133.

See a smaller related coral-red ground and blue-decorated 'lily' cup, Chenghua six-character mark, Kangxi, which was sold at Bonhams London, 10 November 2025, lot 571.

Another view

THE PROPERTY OF A GENTLEMAN 紳士藏品

43
A RARE WHITE JADE 'BAJIXIANG' BOX AND COVER
Qianlong six-character mark and of the period
The domed cover finely carved on the flat top with the *Bajixiang* amidst *ruyi* clouds, all surrounded by a band of lotus, the box with tapering sides rising from a short slightly spreading foot, the stone of semi-transparent white tone with some minor milky-white inclusions.
14.1cm (5 5/8in) diam. (2).

£8,000 - 12,000
CNY73,000 - 110,000

清乾隆 白玉八吉祥紋蓋盒
「大清乾隆年製」楷書刻款

Provenance: an English private collection

來源：英國私人收藏

The *bajixiang* (Eight Auspicious Symbols), derived from Tibetan and Indian Buddhist tradition, form a richly layered visual language expressing blessings, protection, and spiritual attainment. The set, comprising the parasol (*gai*), pair of fish (*shuangyu*), conch shell (*luo*), endless knot (*pan chang*), lotus (*lian*), victory banner (*shengqi*), treasure vase (*bao ping*), and Dharma wheel (*falun*), collectively conveys ideals of sovereignty, liberation, harmony, and the perpetuation of Buddhist teaching. Each emblem carries specific connotations: the parasol offers protection from worldly suffering; the fish symbolise freedom and abundance; the conch proclaims the spread of the Dharma; the endless knot evokes eternity and the interdependence of all things; the lotus signifies purity arising from the mud; the banner celebrates triumph over ignorance; the vase represents inexhaustible wealth; and the wheel embodies the Buddha's teaching in motion.

See a related white jade circular box and cover with design of five bats around a *Shou* character, Qing dynasty, in the Qing Court Collection, illustrated in *Compendium of Collections in the Palace Museum: Jade, 10*, Beijing, 2011, p.164, no.119. See another white jade circular box and cover, 18th century, with bats and clouds, illustrated by S.C.Nott, *Chinese Jades in the Collection of Stanley Charles Nott*, 1942, pp.288-9, pl.LXII, no.52, which was later sold at Christie's New York, 22 March 2007, lot 96. Compare also with a jade box and cover, with undecorated sides and 'magpie' on the cover, 18th century, in the British Museum, illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl.29:11.

See a related white jade box and cover, Qianlong, carved with bats on the cover, which was sold at Christie's Hong Kong, 31 May 2010, lot 1894.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Reverse

THE PROPERTY OF A GENTLEMAN
紳士藏品
Lots 44 - 45

44
A FINE MUGHAL-STYLE SPINACH-GREEN JADE 'CHRYSANTHEMUM' DISH
18th/19th century
Finely carved in the form of a chrysanthemum blossom, with three tiers of petals radiating from a central seed pod, supported on a petal-shaped foot, the stone of a rich spinach-green tone with black inclusions, with a display bracket.
17cm (6 3/4) diam. (2).

£2,500 - 3,500
CNY23,000 - 32,000

十八/十九世紀 痕都斯坦式菊花瓣碧玉盤

Provenance: Louis Joseph, London
An English private collection, acquired from the above on 6 December 1960, and thence by descent

來源：倫敦古董商Louis Joseph
英國私人收藏, 於1960年12月6日購自上者，並由後人保存迄今

The Qianlong Emperor was deeply fascinated by so-called 'Mughal' jades, even composing a scholarly study in 1768 on the geography and name of Hindustan (*Tianzhu wuyindu kao'e*). The first such jade is recorded as entering the Qing Court in 1758, presented by the Dzungars. Following the Qing conquest in 1759 of Xinjiang, home to the jade-producing region of Hetian, these objects began to arrive in greater numbers as tribute from officials and local leaders. So captivated was he that the Qianlong Emperor also instructed his own Court craftsmen to produce jades in the Mughal style, a practice that continued throughout and beyond his reign.

Compare with a similar but larger (25.4cm diam.) jade 'chrysanthemum' dish, Qing dynasty, illustrated in the *Complete Collection of Treasures of the Palace Museum, Jadeware (III)*, Hong Kong, 1995, no.201.

See a related spinach-jade Mughal-style chrysanthemum bowl, Qianlong/Jiaqing, which was sold at Bonhams New York, 20 September 2021, lot 173. See another related large Mughal-style spinach-green jade 'chrysanthemum' dish, 18th/19th century, which was sold at Sotheby's New York, 14 September 2019, lot 1247. Compare also with a related Mughal style spinach-green jade 'chrysanthemum' dish, 18th century, which was sold at Christie's Hong Kong, 30 May 2006, lot 1596.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

45 Y

A SPINACH-GREEN JADE CARVED 'CHAMPION' VASE

Signed Zigang, 18th/19th century

Carved in the form of two tubular vases, joined by a rectangular section incised with a two-character inscription reading *zigang* and an eagle with outstretched wings and a loose ring suspended from its beak, standing upon the head of a crouching bear, the reverse with bifurcated tails and haunches of the eagle and bear, flanked by a pair of crawling *chi* dragons with their heads rising above the mouth rims, the stone of a rich spinach-green tone with darker inclusions, fitted wood stand.

9.2cm (3 5/8in) high. (2).

£3,000 - 5,000
CNY27,000 - 46,000

十八/十九世紀 碧玉英雄雙聯瓶
「子岡」刻款

Provenance: John Sparks Ltd., London
An English private collection, acquired from the above on 28 May 1954, and thence by descent

來源：倫敦古董商John Sparks Ltd.
英國私人收藏, 於1954年5月28日購自上者，並由後人保存迄今

The present lot embodies auspicious symbolism conveyed by the combination of an 'eagle' (鷹 *ying*) and a 'bear' (熊 *xiong*), which together form the rebus 'hero' (英雄 *yingxiong*). Although the original function of vessels of this type remains a matter of scholarly debate, it is widely believed that the form can be traced to a bronze cup featuring a mythical bird holding a ring in its beak and standing upon a bear, unearthed from the Han dynasty tombs in Mancheng county, Hebei Province, illustrated in *Treasures of Han Dynasty: The Han Tombs in Mancheng County* (大漢絕唱：滿城漢墓)，Beijing, 2014, pl.59.

The signature *Zigang* 子岡 refers to the celebrated Ming dynasty jade carver Lu Zigang, renowned for the exceptional refinement and technical brilliance of his workmanship. The name was also used by later craftsmen as a mark of admiration or to indicate stylistic continuity with his celebrated oeuvre.

See a similar spinach-green jade carved 'champion' vase, Qing dynasty, in the Qing Court collection, Palace Museum, Taipei (acc.no.故玉003761N000000000).

Compare also with a related spinach-green jade 'champion' vase and cover, Qianlong, which was sold at Christie's London, 15 May 2012, lot 186. Another spinach-green jade 'champion' vase, Qianlong, was sold at Sotheby's New York, 19 March 2007, lot 61.

Interior

Shen Huan, *Evergreen (Wannianqing) in a Flower Pot*, from an album *Paintings of Immortal Blossoms for Pure Offerings*, Qing dynasty; Image courtesy of the Palace Museum, Taipei

46 Y
A RARE 'CHICKEN BONE' JADE CARVED BOWL
18th century
Crisply carved in relief to the exterior with blooming flower heads including lotuses on a continuous undulating leafy branch, the interior carved in relief with a leafy plant with berries, the roots finely detailed, and a *lingzhi* fungus, the stone of mottles creamy beige and grey tone, wood stand.
12.7cm (5in) diam. (2).

£25,000 - 35,000
CNY230,000 - 320,000

十八世紀 雞骨玉雕萬年如意紋洗

Provenance: an American private collection, acquired prior to the 1960s
Christie's South Kensington, 13 May 2016, lot 513

來源：美國私人收藏，於20世紀60年代前入藏
倫敦佳士得南肯辛頓，2016年5月13日，
拍品編號513

The present lot is rare, both for its delicate style of carving and for being executed in 'chicken bone' jade. While the floral motifs may reflect the influence of Mughal jades with their flowing, naturalistic forms, the present bowl departs from strict symmetry, appearing almost as if designed freehand, with flowers meandering freely across the exterior.

The bowl is also rich in auspicious symbolism. Its interior is carved with the resilient evergreen *Rohdea japonica*, known in Chinese as the 'ten-thousand year green' (*wannianqing*, 萬年青). The bright green leaves signify enduring growth and happiness, while the clusters of red berries embody the wish for numerous descendants.

For comparison, see a white jade bowl with a delineated lotus design executed with a similarly free treatment of the floral motif, Jiaqing four-character mark and of the period, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, vol.10, Beijing, 2011, p.220, no.171.

Compare also with a related 'chicken bone' jade tripod incense burner and cover, Qianlong, which was sold at Bonhams Hong Kong, 24 November 2012, lot 216.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Another view

Another view

A painting of Deng Shiru

47 *

A RARE MASSIVE ZITAN SCROLL POT

Signed Deng Shiru (1743-1805), 18th century

Of cylindrical form, carved around the exterior with blossoming prunus and calligraphic inscriptions, the wood of dark chocolate brown tone, fitted box.

30cm (11 3/4in) diam. x 25.5cm (10in) high. (2).

£40,000 - 60,000
CNY360,000 - 550,000

十八世紀 鄧石如（1743-1805）款 梅花紋詩文紫檀畫筒

款識：（一）雪虐風饕愈凜然，花中氣節最高堅。過時自會飄零去，恥向東君更乞憐。醉折殘梅一兩枝，不妨桃李自逢時。向來冰雪凝嚴地，力斡春回竟是誰。完白鄧石如

（二）會稽黃鎮仲安跋于皖江

（三）折津蒙叟題藏，時年七十有七。天峰居士□鐫，時年六十有一。歲在丙申夏□正月初六日

The first inscription on the pot may be translated as:

Though battered by snow and devoured by wind, it stands ever more austere. Among flowers, its spirit and integrity are the firmest. When its time is past it will drift away of itself, ashamed to beg the Lord of Spring for pity. Drunken, I snap a branch or two of the withered plum. Let peach and plum blossoms meet their season as they will. In lands long sealed by ice and snow, stern and severe, who is it that truly turns the power to bring back spring? Wanbai Deng Shiru

The lines above are taken from the poem 'Fallen Plum Blossoms' (落梅 *Luomei*) by Lu You (陸游 1125-1210) of the Song dynasty. The poem praises the plum blossom, which blooms in the harsh winter and has long been regarded as a symbol of steadfast integrity and moral fortitude. This imagery resonates with the blossoming prunus decoration that surrounds the exterior of the scroll pot.

Deng Shiru 鄧石如 (1743-1805), a native of Huaining, Anhui Province, was a renowned master of epigraphic studies in the Qing dynasty. He was skilled in calligraphy and seal carving, proficient in all script styles, with particular excellence in seal script and clerical script. His practice was firmly rooted in ancient models, yet he synthesised the strengths of diverse traditions, forging a highly individual and influential style.

The second inscription may be translated as:

Colophon by Huang Zhen Zhongan of Kuaiji, written at Wanjiang

Huang Zhen 黃鎮 was a *guqin* musician active during the Kangxi period who authored the preface to the *Pieces for the Zither from the Five-Knowns Studio* (五知齋琴譜). An inscription with identical wording by Huang Zhen appears on the Song dynasty 'Hunduncai' *qin* (混沌材琴) in the collection of the National Museum of China, discussed and illustrated by Liu Qirong, 'Brief Analysis of the Song Dynasty Qin-Zithers Included in Treasures of the Ancient Chinese Qin-Zithers' (簡析《中國古琴珍萃》中的宋琴), *Journal of Gugong Studies* (故宮學刊), 2020, vol.21, p.164, pl.4.

The third inscription may be translated as:

Inscribed by Zhejin Mengsou at the time of collection, aged seventy-seven. Engraved by Tianfeng Jushi, aged sixty-one. Dated to the year of Bingshen, on the sixth day of the first month of summer.

Compare with a related massive carved *zitan* brushpot, 18th/19th century, which was sold at Sotheby's Paris, 9 December 2021, lot 55.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Image courtesy of the Palace Museum, Beijing

THE PROPERTY OF A LADY
女士藏品

48
A RARE BLUE AND WHITE 'MELON' JAR
Yongzheng six-character mark and of the period
Elegantly potted with six tapering lobes surmounted by a narrow flaring mouth and meticulously painted around the exterior on each lobe with three gourds borne on leafy stems with curling tendrils.
11cm (4 3/8in) high.

£15,000 - 20,000
CNY140,000 - 180,000

清雍正 青花瓜瓞綿綿瓜棱罐
青花「大清雍正年製」楷書款

Provenance: Mr and Mrs E. B. Payne
An English private collection, acquired from the above as a wedding gift in 1967

來源：E. B. Payne伉儷
英國私人收藏，于1967年作爲新婚禮物從上處獲得

The motif on the present lot is known as *guadie mianmian* (瓜瓞綿綿) which may be translated as 'large and small melons growing on curling vines.' The design originates from a verse in the *Classic of Poetry* (詩經): 'Endlessly spreading are the large and small melons; when the people were first born, they came from the rivers of Ju and Qi' (綿綿瓜瓞，民之初生，自土沮漆). This poem recounts how the ancestors of the Zhou dynasty emerged in the regions of the Ju and Qi rivers, and flourished generation after generation like large and small melons, thus laying the foundation of the Imperial lineage. Later, the phrase *guadie mianmian* came to symbolise the prosperity of descendants, abundant offspring, and enduring blessings.

The motif on the present lot may also have drawn inspiration from the celebrated palace bowls of the Chenghua period of the Ming dynasty. For a possible prototype, see the blue and white 'melon' bowl, Chenghua six-character mark and of the period, in the Sir Percival David Collection at the British Museum, London (acc.no.PDF,A.644).

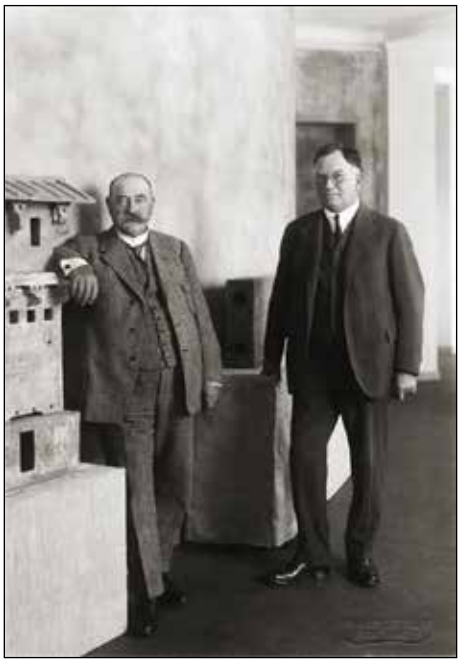
See a similar blue and white 'melon' jar, Yongzheng six-character mark and of the period, illustrated in *The Palace Museum's Collection of Blue and White Porcelains from the Yongzheng Period of Qing Dynasty* (故宮博物院藏清雍正青花瓷器), Beijing, 2017, p.279, pl.183. See also a similar blue and white lobed 'melon' jar, Yongzheng six-character mark and of the period, which was sold at Sotheby's Hong Kong, 8 April 2023, lot 3731.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

大清雍
正年製

Depicting the China committee (China Club). Seated from the right. H.R.H the Crown Prince, Professor Andersson, Axel Lagrelius, standing Professor Johan Gunnar Andersson.

Axel Lagrelius and family



Axel Lagrelius and Johan Gunnar Andersson, circa 1930.

PROPERTY FROM THE AXEL LAGRELIUS COLLECTION (1863-1944)
AXEL LAGRELIUS (1863-1944) 收藏藏品

49 *
A RARE MING-STYLE BLUE AND WHITE 'THREE ABUNDANCES' VASE, MEIPING
18th century
Elegantly potted rising from a countersunk base to swelling shoulders surmounted by a narrow lipped mouth, the exterior painted with a wide band of finger citrons, peaches and pomegranates, above a narrower band of auspicious bats and clouds, all between bands of *ruyi*-heads and further wide lappets at the shoulder.
33.5cm (13 1/4in) high.

£15,000 - 20,000
CNY140,000 - 180,000

十八世紀 仿明青花三多折枝紋梅瓶

Provenance: Axel Lagrelius (1863-1944), Sweden, and thence by descent

來源：Axel Lagrelius (1863-1944)，瑞典，并由後人保存迄今

Axel Lagrelius was a Swedish chemical engineer, business leader and art collector. Lagrelius sponsored several scientific expeditions, such as Alfred Nathorst's to Spitsbergen in 1898 and to Greenland in 1899, and Otto Nordenskjold's expedition to the South Pole in 1902-1904, as well as continuously those led by Johan Gunnar Andersson to China from 1916 onwards. He held several honorary titles, and in 1907 he was appointed Superintendent of the Court. In 1926 he accompanied the Crown Prince of Sweden on his journey to China. He was one of the founding members of the China Committee and one of the investors in the Karlbeck Syndicate that purchased Chinese works of art in China through Orvar Karlbeck between 1928 and 1932.

The elegant rendering of the fruiting branches on this vase recalls decorative schemes found on Yongle period *meiping* vases. The palette similarly echoes early Ming blue and white imported cobalt used during the early fifteenth century. This pigment, rich in iron, often produced characteristic dark blue speckles and areas of concentrated tone known as the 'heaping and piling' effect.

The depicted fruits carry layers of auspicious meaning. Pomegranates (*shiliu* 石榴) symbolise fertility and the wish for numerous descendants, while peaches are associated with longevity. The finger citron or Buddha's Hand (*foshou* 佛手), whose name contains a homophone for the character *shou* 壽 ('long life'), further reinforces this auspicious theme. Together these three fruits form the well-known motif of the 'Three Abundances' (*sanduo* 三多), expressing the wish for abundant blessings, longevity, and many sons. Painted together with the wish-granting *ruyi* heads (*ruyi* 如意) forming the border, the Three Abundances allude to the further auspicious phrase *sanduo jiuru* (三多九如), 'May the Three Abundances be accompanied by the Nine Similitudes'.

See a related blue and white and copper red vase with the Three Abundances, *meiping*, Qianlong, in the Qing Court Collection, illustrated in *Blue and White Porcelain with Underglazed Red (III): The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2000, p.253, no.231. For a related blue and white *meiping* vase decorated with comparable auspicious symbolism, see A.du Boulay, *The Taft Museum: Chinese Ceramics and Works of Art*, New York, 1995, p.594.

Compare also with a related Ming-style blue and white vase, *Meiping*, Yongzheng, which was sold at Christie's Hong Kong, 1 November 2004, lot 853. See also another related Ming-style blue and white vase, *meiping*, 18th century, which was sold at Christie's New York, 22 March 2007, lot 340.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY
女士藏品

50
A BLUE AND WHITE 'DRAGON' JARDINIÈRE
Chenghua six-character mark, Kangxi
Robustly potted of ovoid shape rising from a countersunk base to a lipped rim, painted around the exterior with two striding four-clawed dragons in pursuit of a flaming pearl amidst cloud and fire wisps, all beneath a diaper-pattern band below the rim.
21.5cm (8 1/2in) wide.

£4,000 - 6,000
CNY36,000 - 55,000

清康熙 青花云龍紋卷缸
青花「大明成化年製」楷書款

Provenance: an English private collection, and thence by descent

來源：英國私人收藏，並由後人保存迄今

The present lot is a type of scholar's studio object, known as 'desk jardinière' (*angang* 案缸) or 'scroll jardinière' (*juangang* 卷缸), primarily used as both a decorative furnishing in the study and as a container placed on the writing desk. The shape originated in the Ming dynasty. A likely prototype can be found in a blue and white 'dragon' jardinière, Xuande mark and of the period, in the collection of the Palace Museum, Beijing (acc.新00083415).

See a related blue and white 'dragon' jar, Kangxi, which was sold at Bonhams London, 7 November 2013, lot 50.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品

51
A RARE BLUE AND WHITE 'DRAGON' TAZZA
Qianlong seal mark in a line and of the period
Modelled as a shallow dish with angular sides decorated with a band of undulating floral scrolls, raised on an elegantly flaring stem foot painted with a wrathful five-clawed dragon striding amidst billowing clouds in pursuit of the flaming pearl, on a ground of foaming and crashing waves and an emerging carp.
22.2cm (8 3/4in) diam.

£4,000 - 6,000
CNY36,000 - 55,000

清乾隆 青花海水龍紋供盤
青花「大清乾隆年製」篆書款

Provenance: an English private collection, and thence by descent

來源： 英國私人收藏，並由後人保存迄今

The motif of carp transforming into dragons, as seen in the present lot, derives from an ancient legend in which a carp that successfully leaps the rapids at the Dragon Gate on the Yellow River is transformed into a dragon. Over time, this imagery became a powerful symbol of perseverance rewarded, and came to represent aspirations for success, advancement, and ultimate triumph.

Compare with a very similar blue and white tazza, Kangxi six-character mark and of the period, in the National Palace Museum, Taipei, illustrated in *Blue-and-White Ware of the Ch'ing Dynasty: Book 1*, Hong Kong, 1968, p.58, pl.13. A Qianlong reign-marked example is illustrated in *Beauty of Ceramics, vol.3: Blue and White Porcelain*, Taipei, 1993, pl.153.

Compare also with a similar blue and white 'dragon' tazza, Qianlong seal mark in a line and of the period, which was sold at Bonhams London, 9 November 2017, lot 288.

51

THE PROPERTY OF A GENTLEMAN
紳士藏品

52 *
A BLUE AND WHITE 'DRAGON' DISH
Daoguang seal mark and of the period
Thinly potted rising from a short inward-tapering foot to a slightly everted rim, the interior painted in cobalt-blue with a writhing scaly five-clawed dragon amidst fiery wisps pursuing the pearl of wisdom, the exterior with two striding five-clawed dragons in pursuit of flaming pearls.
17.1cm (6 3/4in) diam.

£2,000 - 3,000
CNY18,000 - 27,000

清道光 青花云龍紋盤
青花「大清道光年製」篆書款

Provenance: a Norwegian private collection, acquired while working at the Royal Norwegian Embassy in Beijing in the 1960s–1970s, and thence by descent

來源：挪威私人收藏，於1960至1970年代在北京挪威皇家大使館任職期間獲得，其後由家族傳承至今

A very similar blue and white dragon dish, Daoguang seal mark and of the period, is illustrated by P.Lam, *Imperial Porcelain of the Late Qing From the Kwan Collection*, Hong Kong, 1983, p.48, no.14.

See also a similar blue and white 'dragon' dish, Daoguang seal mark and of the period, which was sold at Bonhams London, 14 May 2015, lot 223.

52

53
A BLUE AND WHITE KO-SOMETSUKE INCENSE BOX AND COVER
17th century
Of cylindrical form, the exterior of the cover decorated with a terraced garden scene depicting an elder reclining against a gnarled tree trunk, approached by a boy holding a floral spray, the top of the cover pierced with a a central arrangement of apertures encircled by five bats, the foot of the box decorated with a geometric band.
6cm (2 3/8in) high. (2).

£2,000 - 3,000
CNY18,000 - 27,000

十七世紀 古染付青花人物圖香盒帶蓋

Provenance: a Portuguese private collection

來源：葡萄牙私人收藏

By the late Ming dynasty, increasing numbers of Chinese ceramics were produced with the Japanese market in mind, particularly for use within the intimate, highly codified setting of the tea ceremony, where objects of refined restraint and literary resonance were especially prized. The present incense box and cover may reflect such a context, its decoration possibly depicting the Eastern Jin dynasty poet Tao Yuanming (365–427), renowned for his withdrawal from official life and his cultivation of chrysanthemums, here attended by a servant bearing the blooms, a subject that would have resonated deeply with Japanese tea practitioners, for whom themes of reclusion, simplicity and poetic allusion held enduring appeal.

A view of the piece within the collection

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

54

A NEAR PAIR OF 'LADY' JARS AND COVERS

Chenghua four-character marks, Kangxi

Each painted around the exterior with two pairs of ladies variously holding a fan, a rabbit, a flower, and musical instruments, interspersed with a large jardinière issuing a luxuriant bouquet, the shoulder encircled by a band of four phoenixes, the domed covers decorated with two groups of boys at play, divided by leafy and blossoming chrysanthemum sprays, surmounted by lotus-bud finials.

Each, 28.3cm (11 1/8in) high. (4).

£4,000 - 6,000
CNY36,000 - 55,000

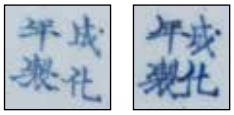
清康熙 青花仕女圖蓋罐一對
青花「成化年製」楷書款

Provenance: Roger E. Birch (1936-2020), Washington, D.C., USA

來源：Roger E. Birch (1936-2020)，華盛頓，美國

The depiction of a lady holding a rabbit may allude to the Moon Hare, a motif closely associated with the legend of Chang'e, who resides in the lunar palace after ascending to the moon. The rabbit, her celestial companion, is traditionally shown preparing the elixir of immortality. Such imagery may evoke the Guanghan Palace (广寒宫), Chang'e's mythical abode, and in Ming and Qing decorative arts is often poetic rather than narrative, suggesting themes of immortality and feminine grace.

Compare with two blue and white 'ladies' jars and covers, Xuande four-character marks, Kangxi, which were sold at Sotheby's New York, 28 June 2024, lot 11. See a very similar single blue and white jar and cover, Chenghua six-character mark, 18th century, which was sold at Christie's New York, 7 April 2021, lot 131. Compare also with a similar single blue and white baluster jar, Chenghua four-character mark, Kangxi, which was sold at Bonhams London, 15 May 2014, lot 54.



55

THE PROPERTY OF A LADY
女士藏品
Lots 55 - 57

55
A LARGE BRONZE DRAGON-HANDLED VASE, HU
Yuan/Ming Dynasty
Heavily cast of flattened pear shape, rising from a stepped spreading foot with a band of waves, the shoulders with a band of archaistic *taotie* masks and flanked by a pair of loop handles, suspending loose rings, issuing from horned mythical-beast heads, surmounted by a trumpet neck with tall lipped rim.
50.5cm (19 7/8in) high.

£2,000 - 3,000
CNY18,000 - 27,000

元/明 銅雙龍耳活環瓶

Provenance: an English private collection

來源：英國私人收藏

This pear-shaped vase features a reinterpretation of the Bronze Age *hu*, the vase transforming the proportions and profile for use as a flower vessel, emphasising the lip rather than a cover. The *taotie* motif draws on Shang and Western Zhou dynasty prototypes but with later stylistic features such as narrow eyes and ornamental flourishes, while the wave pattern is typical of Song and Yuan dynasty ceramics and bronzes. See two similar bronze vases excavated in 1955 from a tomb dated to 1510 at Baima-si near Chengdu. Compare also with a related bronze vase, Ming dynasty, probably 15th century, illustrated in *China's Renaissance in Bronze: The Robert H.Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, no.7. See also a bronze ritual altar set, Yuan dynasty, in the Hengyang Museum, Hunan Province, with similar vases, illustrated in *Recasting the Past: The Art of Chinese Bronzes, 1100-1900*, New York, 2025, p.46.

A related large bronze dragon-handled vase, Yuan/early Ming dynasty, was sold at Sotheby's Hong Kong, 7 October 2014, lot 3302.

56
AN ARCHAISTIC BRONZE RITUAL FOOD VESSEL AND COVER, XU
17th/18th century
The vessel cast in rounded square section raised on a tall spreading foot, the sides applied with a pair of loop handles issuing from mythical-beast heads, the body decorated with a band of archaistic *taotie* patterns above pendent cicada lappets, the slightly domed cover with a band of *kui* dragons and geometric motifs, surmounted by a square finial, the interior with archaistic inscriptions.
32cm (12 1/2in) wide. (2).

£2,000 - 3,000
CNY18,000 - 27,000

十七/十八世紀 仿古蟬紋雙龍耳銅盉

Provenance: an English private collection

來源：英國私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

56

Archaistic bronze vessels of this type reflect the strong antiquarian interests that emerged among literati during the late Ming and early Qing periods. Scholars increasingly turned their attention to the study of ancient ritual bronzes as part of a broader intellectual movement known as the *kaozheng yundong* (Evidential Research movement), which emphasised philological accuracy, the verification of historical sources, and the critical examination of received traditions. Through the close study of inscriptions, forms, and decorative motifs on early bronzes, scholars sought to reconstruct the material culture of antiquity. This antiquarian enthusiasm stimulated the collection, documentation, and replication of archaic ritual forms, and workshops began producing bronzes in deliberately archaistic styles inspired by Shang and Zhou prototypes. Such vessels were appreciated not as attempts to deceive but as scholarly tributes to antiquity, reflecting both connoisseurship and the intellectual climate of evidential scholarship that flourished from the seventeenth century onward.

The interior is cast with the inscription 祖庚史 meaning 'Scribe of Zu Geng' or 'the Shi lineage of Zu Geng.' This imitates the brief clan inscriptions found on Shang dynasty ritual bronzes associated with the reign of King Zu Geng. In later centuries, particularly during the late Ming and early Qing periods, craftsmen frequently incorporated such archaistic inscriptions when producing bronzes in the ancient style for the scholar's studio. These inscriptions were often copied from published antiquarian catalogues and served primarily to evoke the prestige of early ritual bronzes rather than to reproduce a specific historical vessel.

See a related bronze archaistic ritual food vessel and cover, dated to the third month of Gengchen year of the Zhengde reign, 1520, which was sold at Christie's New York, 29 March 2017, lot 16.

57
A RARE ARCHAISTIC GOLD AND SILVER-INLAID BRONZE WINE VESSEL AND COVER, FANGYI
17th century
Expertly cast in the form of an archaic *fangyi*, the rectangular body raised on a spreading foot, rising up to straight slightly tapering sides, each side with a wide band of *taotie* masks beneath a narrower band of stylised birds inlaid with gold and silver, all on a *leiwen* ground, the corners and sides with notched flanges, the tapering cover similarly cast, terminating with a rectangular openwork finial.
26.5cm (10 1/2in) high. (2).

£12,000 - 15,000
CNY110,000 - 140,000

十七世紀 銅錯金銀方彝

Provenance: the Thiede Collection, Berlin
Lempertz Cologne, 1-2 December 1989, lot 80
An English private collection

來源：Thiede舊藏，柏林
Lempertz Cologne拍賣行，1989年12月1-2日，拍品80
英國私人收藏

The Thiede Collection, Berlin, was formed by the German collector and patron Jörg Detlef Thiede (b.1938). In 1998, he and his wife established the Dr. Jörg Thiede Stiftung, through which works from the collection were exhibited in Berlin. Following the dissolution of the Foundation in 2014, a substantial group of works from the collection was transferred to the Berlinische Galerie.

A *fangyi* (方彝) is a rectangular bronze ritual wine vessel developed during the Shang and early Zhou dynasty, used in ancestral rites to offer fermented grain wine. The vessel is typically cast with a square body, flaring base, and roof-shaped lid, often surmounted by a finial. Early examples are held in major museum collections, including one *fangyi*, 13th-11th century BC, in the British Museum, London (acc. no.2006,0309.1) and another *fangyi*, 13th-11th century BC, in the Metropolitan Museum of Art, New York (acc.no.49.135.4a, b), illustrating the form's central role in Shang and Zhou dynasty ritual practice.

By the late Ming dynasty, a revival of interest in ancient bronzes and other material culture had emerged among scholars and collectors. Craftsmen produced archaistic vessels such as this *fangyi*, reflecting both emulation of early forms and a taste for the strange or marvellous (*qi* 奇) that characterised late Ming aesthetics. This scholarly and antiquarian fascination was exemplified by figures such as Jiao Hong 焦竑 (1540–1620), whose historical and epigraphic studies engaged with inscriptions and early texts, contributing to a literati culture in which ancient ritual bronzes were both admired and imaginatively reproduced. Such works are therefore best understood not simply as copies of ancient vessels, but as products of a sophisticated cultural milieu in which history, connoisseurship, and artistic expression intersected.

See a bronze *fangyi*, 17th century, in the Palace Museum, Taipei, illustrated in *The Literati's Ordinaries: A Proposal of Life from the 17th Century*, Taipei, 2019, pl.IV-10 (fig.1). See also a related bronze archaistic ritual grain container, Ming dynasty, illustrated in *Recasting the Past: The Art of Chinese Bronzes, 1100-1900*, New York, 2025, p.67.

See a related archaistic bronze wine vessel and cover, *fangyi*, 17th century, which was sold at Christie's New York, 25 September 2020, lot 1540.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

58

THE PROPERTY OF A LADY
女士藏品

59
A GOLD-SPLASHED BRONZE HALBERD-HANDLED INCENSE BURNER, YILU
Xuande six-character mark, 17th/18th century
Of compressed globular form flanked by a pair of simplified halberd-shaped handles below the slightly everted rim, the exterior of soft caramel-brown tone, evenly covered with a dense pattern of small, irregular splashes of gold.
16cm (6 1/4in) wide.

£3,000 - 5,000
CNY27,000 - 46,000

十七/十八世紀 銅灑金雙戟耳彝爐
「大明宣德年製」楷書款

Provenance: acquired in the Far East before 1977, and thence by descent

來源：1977年前獲得于遠東，并由後人保存迄今

Compare with a related gold-splashed bronze incense burner, Xuande six-character mark, 17th/18th century, illustrated by Sydney L. Moss Ltd., *The Second Bronze Age: Late Chinese Metalwork*, London, 1991, no.56.

See a related gold-splashed bronze incense burner, Xuande six-character mark, 17th/18th century and of the period, which was sold at Bonhams London, 13 May 2021, lot 85.

THE PROPERTY OF AN ENGLISH FAMILY
英格蘭家族藏品

58 Y
A LARGE SILVER-WIRE-INLAID BRONZE FIGURE OF GUANYIN
Xuande Shi Sou silver-inlaid mark, Qing Dynasty
The standing goddess finely cast swaying gently to the left, the right hand resting upon the left hand holding a scroll, the face rendered with a serene expression with the eyes downcast, wearing flowing robes inlaid with *ruyi* cloud scrolls and draped over the shoulders to reveal a beaded necklace, the back inlaid with four characters in a vertical line, stand.
46.8cm (18 3/8in) high. (2).

£6,000 - 8,000
CNY55,000 - 73,000

清 銅錯銀觀音立像
「宣德石叟」篆書款

Provenance: an English private collection acquired in 1975

來源：英格蘭私人收藏，獲得于1975年

Shi Sou 石叟 which literally means 'Old Man Shi' is said to be a Buddhist monk of the late Ming period, renowned for making bronze religious figures and elegant scholar's objects inlaid with gold and silver wire. Rose Kerr argued that 'Shi Sou may well have been the trade mark adopted by entrepreneur(s) who coordinated the work of a number of outworkers in the Jiangnan region during the late Ming period, ordering sets of items as trade demanded'. For further discussion, see R.Kerr, *Later Chinese Bronzes*, London, 1990, p.65. See a related silver-wire inlaid bronze figure of Guanyin, Shi Sou mark, Ming dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *Guanyin in the Collection of the Palace Museum* (故宮觀音圖典), Beijing, 2012, pp.76-77.

See a silver-inlaid bronze figure of Guanyin inlaid with similar cloud motifs, bearing the inscription '*Da Ming Xuande wunian jiandu gongbu guanchen Wu Bangzuo zao Shi Sou*', Qing dynasty, which was sold at Christie's Paris, 10 December 2020, lot 173. See also a silver-inlaid bronze figure of Guanyin with similar silver-wire-inlaid cloud motifs and a closely related posture, with 'yutang Shi Sou' and 'Xuande nian zhi' marks, 19th century, which was sold at Bonhams New York, 17 March 2025, lot 126.

60
A PARCEL-GILT BRONZE 'LUDUAN' INCENSE BURNER AND COVER
Ming Dynasty
The mythical beast standing four-square with flames emanating from its feet trampling a snake and curling around the rotund body with bell collar on the front, the separate cover formed as the head facing upwards with jaws agape revealing sharp fangs, beneath *ruyi*-shaped snout, large bulbous eyes and bushy brows, a long single horn issuing from the head between pricked ears and finely curling mane.
31cm (11 7/8in) high. (2).

£4,000 - 6,000
CNY36,000 - 55,000

明 銅局部鎏金角端形薰爐

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

59

60

The *Luduan* (甪端) is a mythical Chinese beast associated with wisdom and the ability to discern truth from falsehood, said to appear only during the reign of a virtuous ruler. In the Ming and Qing dynasties it was often represented in bronze as an incense burner, with the hollow body forming the censer and smoke emerging from the mouth or head. For a full discussion on the subject accompanying a Qing dynasty bronze example of the form, see P.K.Hu, *Later Chinese Bronzes: The Saint Louis Museum and Robert E. Kresko Collection*, Saint Louis, 2008, pp.162-167. See also a similar bronze *Luduan* incense burner, Ming dynasty, 17th century, illustrated in *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no.19.

Compare with a very similar parcel-gilt bronze *Luduan* incense burner, Ming dynasty, 16th/17th century, which was sold at Christie's Hong Kong, 4 April 2017, lot 62.

Two views

61
A FAMILLE VERTE 'ROMANCE OF THE THREE KINGDOMS' VASE
Kangxi
Of elegant baluster form with flaring cylindrical mouth, vibrantly enamelled around the exterior with a scene of an emperor on a terrace clad in yellow robes with dragon roundel, accompanied by a fan bearer and minister with *hu* tablet, above an assembly of generals clad in finely detailed armour, amongst a tall flag pole, pine tree and clouds, the shoulder with a band of flowers and shaped panels containing artemisia leaves, and lozenges, the neck with a mountain landscape.
44.2cm (17 1/2in) high.

£18,000 - 22,000
CNY160,000 - 200,000

清康熙 五彩三國人物故事圖瓶

Provenance: purchased by Ada Palmer (1870-1953) (mother of Reginald Howard Reed Palmer; 1898-1970) and left under her Will in 1953 to William Alexander Palmer (1925-2020)

來源：Ada Palmer（1870-1953）（Reginald Howard Reed Palmer，1898-1970，的母親）購買，遵1953年遺囑由William Alexander Palmer（1925-2020）繼承

The present lot draws upon the Ming dynasty novel *Romance of the Three Kingdoms*, in which the general Zhang Fei, recognisable by his blue face on the vase, was famed for his martial prowess but also notorious for his harsh treatment of his own soldiers, punishing them even for minor infractions. In this scene, one soldier is asleep by the flagpole and Zhang Fei chastises him, while Liu Bei observes from the terrace. Ultimately, Zhang Fei's excessive severity leads to his assassination by his own men, underscoring the moral that leadership requires both courage and restraint.

See a related large famille verte 'Romance of the Three Kingdoms' vase, Kangxi, which was sold at Sotheby's New York, 22 September 2020, lot 127. See also a similar famille verte 'Romance of the Three Kingdoms' vase, Kangxi, which was sold at Christie's New York, 25 September 2020, lot 1829.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Top view

62
A RARE FAMILLE ROSE SGRAFFIATO BLUE-GROUND 'MEDALLION' BOWL
Daoguang seal mark and of the period
The exterior carefully enamelled with four scenes inside medallions, one with the Cowherd riding a buffalo amongst magpies and the opposite medallion with the Weaver Girl standing amidst clouds and a flock of magpies, the remaining two medallions with figures in a garden, all against a blue-enamelled sgraffiato ground with cloud scrolls, the interior painted in underglaze blue with the Weaver Girl addressing the Cowherd over the bridge of magpies in the well, surrounded by *ruyi*-shaped cloud scrolls and four further birds on the sides.
14.8cm (5 7/8in) diam.

£35,000 - 45,000
CNY320,000 - 410,000

清道光 粉彩藍地軋道開光鵲橋仙渡圖碗
青花「大清道光年製」篆書款

Provenance: Frank Van Puymbroeck
Sotheby's Amsterdam, 12th May 1986, lot 434

來源：Frank Van Puymbroeck
阿姆斯特丹蘇富比，1986年5月12日，拍品編號434

The present bowl celebrates the *Qixi* Festival, also known as the Magpie Festival, which falls on the seventh day of the seventh lunar month of the lunar calendar. Chinese tradition tells the story of a young cowherd known as Niulang who falls in love with a beautiful girl called Zhinü, the seventh daughter of the Goddess, whose task was to weave colourful clouds. The Goddess was furious at their attachment and scratched a wide river in the sky with her hairpin to separate the two lovers forever, thus forming the Milky Way. However once a year all the magpies in the world fly up into heaven to form a bridge so that the lovers may be together for a single night.

Medallion bowls from the Daoguang period are particularly fine and highly prized. For very similar examples, Daoguang seal marks and of the period, see *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no.215, and another from the Weishaupt Collection is illustrated by G.Avitabile, *Vom Schatz der Drachen*, London, 1987, p.43, no.40.

Compare with a similar blue-ground famille rose sgraffiato 'medallion' bowl, Daoguang seal mark and of the period, which was sold at Sotheby's New York, 23 September 2020, lot 553. See a related famille rose pink-ground 'medallion' bowl, Daoguang seal mark and of the period, which was sold at Bonhams London, 2 November 2023, lot 375.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Two views

大清光緒年製

63

THE PROPERTY OF A GENTLEMAN
紳士藏品

63 *
A RARE UNDERGLAZE-BLUE AND PUCE-ENAMELLED 'IMMORTALS' BOWL
Guangxu six-character mark and of the period
Sturdily-potted with rounded sides rising from a straight foot, painted on the exterior in underglaze-blue with the Eight Daoist Immortals crossing the sea, each with their unique attributes and vehicles, the cresting waves painted in puce enamel above a band of keyfret at the foot, all within underglaze-blue line borders, the interior similarly decorated with a central medallion of Shoulao and a deer.
21.9cm (8 5/8in) diam.

£4,000 - 6,000
CNY36,000 - 55,000

清光緒 青花胭脂紅八仙過海紋盌
青花「大清光緒年製」楷書款

Provenance: a Norwegian private collection, acquired while working at the Royal Norwegian Embassy in Beijing in the 1960s–1970s, and thence by descent

來源：挪威私人收藏，於1960至1970年代在北京挪威皇家大使館任職期間獲得，其後由家族傳承至今

Compare with a similar puce enamel and underglaze-blue bowl with Immortals, Guangxu, illustrated by G.Avitabile, *From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, p.103, no.148.

Compare with a similar puce-enamelled and underglaze blue 'Immortals' bowl, Guangxu six-character mark and of the period, which was sold at Sotheby's London, 4 November 2020, lot 264.

64
A PAIR OF FAMILLE ROSE VASES AND COVERS FOR THE MEXICAN MARKET
Yongzheng
Each sturdily potted of baluster form, decorated around the exterior in bright enamels with arched panels containing potted plants, the blue enamelled leaves decorated with gilt, all beneath a further band of pendant flowers around the shoulder and composite foliate scroll around the mouth rim, the domed covers similarly decorated.
56cm (22in) high. (4).

£4,000 - 6,000
CNY36,000 - 55,000

清雍正 墨西哥市場訂製粉彩花卉紋蓋瓶一對

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

This striking famille rose design was especially prized in Mexico, reflecting the trans-Pacific trade that linked Jingdezhen to New Spain via the Manila Galleon. Porcelain decorated in delicate overglaze enamels was shipped across the Pacific to Acapulco and distributed throughout colonial Mexico, where its vibrant palette and intricate designs appealed to both local tastes and European sensibilities. As early as 1573, merchants in Acapulco are recorded to have imported more than twenty thousand pieces of Chinese porcelain aboard the galleons. By the mid-18th century, with the emergence of dedicated dining rooms in Spanish American households, demand grew for costly Chinese export porcelain dinner services, often specially commissioned at considerable expense.

See two bottles with similarly bright decoration for the Mexican market, c.1730, illustrated by W.R.Sargent, *Chinese Porcelain in the Conde Collection*, Madrid, 2014, p.73, no.7.

Compare with a set of four Mexican-market gin bottles, Yongzheng, which was sold at Christie's New York, 10 April 2019, lot 18.

64

65

A FAMILLE ROSE 'COCKERELS' CUP AND SAUCER

Yongzheng

The cup thinly potted with deep curving sides rising from a short foot to a slightly everted rim, decorated in bright enamels around the exterior with a white cockerel scratching its incised white plumage atop a gnarled rock issuing peonies beside a yellow cockerel, the saucer similarly decorated with two cockerels beside rock and peonies, two boxes. *11cm (4 3/8in) high.* (4).

£3,000 - 5,000
CNY27,000 - 46,000

清雍正 粉彩吉祥富貴圖杯及盤

The combination of peony and rooster conveys the auspicious meaning of 'good fortune and prosperity' in Chinese culture and has long been a popular theme in decorative art, as seen in the present lot. The rooster has traditionally been regarded as an auspicious creature and is associated with the embodiment of the five virtues (civil, martial, courageous, benevolent, and faithful). The Han dynasty text *Outer Commentary on the Book of Songs by Master Han* (韓詩外傳) states: 'A rooster's head wears a crown, representing civil virtue; its feet strike and kick, representing martial prowess; it dares to fight when enemies appear, representing courage; it calls to others when it finds food, representing benevolence; and it keeps watch at night without fail, representing faithfulness.' The rooster's auspicious connotations are further reinforced by a linguistic pun: the word for rooster, 雞 (*ji*), is a homophone of 吉 (*ji*), meaning 'good fortune.'

65

See a related famille rose 'cockerels' cup and saucer, Yongzheng period, which was sold at Sotheby's New York, 24 March 2021, lot 642.

PROPERTY FROM THE COLLECTION OF ST ANTONY'S COLLEGE, UNIVERSITY OF OXFORD
牛津聖安東尼學院藏品

Sir Colin Tradescant Crowe GCMG (1913-1989)

Sir Colin Crowe (1913-1989) studied history at Oriel College, Oxford, and went on to earn distinction in the diplomatic services. He served as Vice Consul at Shanghai International Settlement in 1938-1940, and as First Secretary and Head of Chancery in Beijing in 1950-1953. In 1953-1956 he headed the Far Eastern department of the Foreign Office. He was married to Eleanor Lum, the daughter of the artist Bertha Lum (1869-1954), a noted expert on Chinese and Japanese woodblock prints. Crowe spent a sabbatical year at St Antony's between 1964 and 1965 as a supernumerary fellow. No documentation survives at the College relating to the gift of the portrait but it is thought to have been given sometime between 1964 and 1970.

66 † Y

A RARE PORTRAIT ATTRIBUTED AS 'PRINCE YI'
Qing Dynasty
Ink, colour and gilt on silk, hanging scroll with *hongmu* scroll ends; With inscription identifying the portrait as Prince Yi, inscribed and with seal Liu Zonghan.
153cm (60 1/4in) high x 96cm (37 3/4in) wide.

£8,000 - 12,000
CNY73,000 - 110,000

清 怡親王像 設色絹本 立軸
款識：怡親王之像 宗漢題
鈐印：劉宗漢印

Provenance: Sir Colin Crowe GCMG (1913-1989), Oxford
St Antony's College, Oxford, gifted by the above between 1964 and 1970

Exhibited: St. Antony's College, Oxford, Common Room, Old Main Building, before 1970
St Antony's College, Oxford, Hilda Besse Building, 1970-2019

Published and Illustrated: 'Subtle way with Light', *Oxford Mail*, Oxford, 9 October 1970, p.14

Referenced: Himalayan Art Resources item no.35823

來源: Sir Colin Crowe GCMG (1913-1989)，牛津
牛津聖安東尼學院，由上者贈予于1964年至1970年間

展覽: 聖安東尼學院，牛津，公共休息室，舊主樓，1970年前
聖安東尼學院，牛津， Hilda Besse樓，1970-2019

參考著錄： 喜馬拉雅藝術資源編號35823

The calligraphic inscription and seal read:

怡親王之像 宗漢題 劉宗漢印

which may be translated as:

The portrait of Prince Yi, inscribed by Liu Zonghan, the seal of Liu Zonghan

According to the inscription the present portrait is that of Prince Yi. However, it does not identify which of the holders of this peerage. This princely peerage was first held by Yinxiang (1686–1730), the 13th son of the Kangxi Emperor. Early in 1723 the Yongzheng Emperor made Yinxiang a Prince of the First Degree, with the designation Yi. in 1725 he was offered the additional hereditary rank of a Prince of the Second Degree. When he died in 1730, his memory was celebrated in the Temple of Eminent Statesmen, and in 1734, the Yongzheng Emperor ordered that his name be entered in the Temple of Eminent Princes in Mukden (Shenyang), and early in 1775 the right of perpetual inheritance was added to the Princedom of the First Degree. It is interesting to note that it was the sixth Prince Yi, Zaiyuan (d.1861), who renewed negotiations with Parkes, representative of the British High Commissioner, in September 1860, but on 18 September, negotiations broke off and Zaiyuan ordered the arrest of Parkes and his party, which brought upon the retaliatory measures by the English and the French. Further to the Xinyou *coup d'etat* he was ordered to commit suicide in 1861, after which the Princedom was discontinued for three years, before continuing through another branch of the family. The last Prince Yi, before the Princedom ceased to exist, was Yuqi (1900-1948). For more information see, A.W.Hummel, *Eminent Chinese of the Ch'ing Period*, Washington DC., 1944, vol.II, pp.923-924.

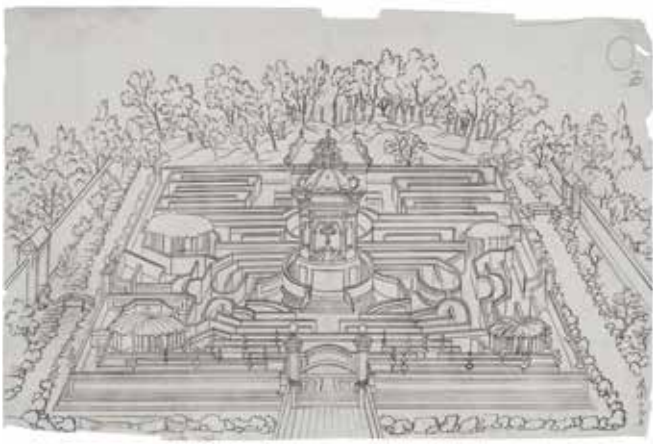
Two portraits of Yinxiang, first Prince Yi, are in the National Museum of Asian Art, Smithsonian, Washington DC. (acc. no.S1991.84), published by J.Stuart, *Worshiping the Ancestors: Chinese Commemorative Portraits*, Washington, 2001, p.70, no.2.15, and p.101, no.4.5, the first depicting him as a young man (wearing a blue-ground robe), and the second painted posthumously in 1905 (wearing a yellow-ground robe). See also a related Imperial portrait of a Prince, circa 1775, in the Minneapolis Institute of Art (acc.no.83.30).

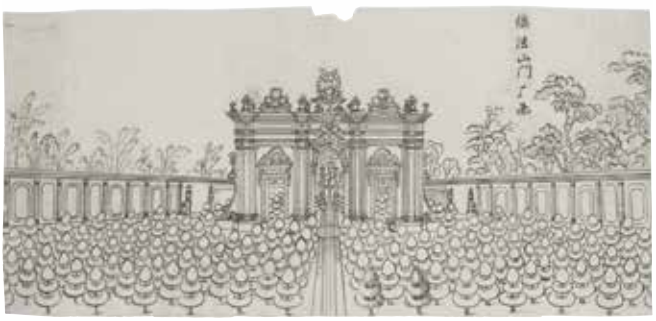
Several elements in the portrait identify the sitter as an Imperial Prince, including the ruby finial on the hat and the amber necklace around the neck. The style of the robe, sumptuously decorated with dragons, is distinctly an early one more typical of the Shunzhi period. If indeed the portrait is of the first Prince Yi, it is possible that this painting would have been commissioned posthumously which may explain the earlier style robe adorning him. It is important to point that both in the present portrait as well as the one in the National Museum of Asian Art, Smithsonian, dated to circa 1720 (*Prince Yi looking through a window*), he is shown wearing a blue-ground dragon robe, and not a yellow ground one (as seen in the much later portrait dated 1905). It is intriguing to consider the possibility that the painting may have been commissioned by the Qianlong Emperor on the occasion of entering the name of the first Prince Yi in the Temple of Eminent Princes in Mukden (Shenyang) - possibly explaining the use of an earlier style robe.

A pair of portraits of a nobleman and a royal lady was sold at Bonhams London, 10 November 2016, lot 117.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

怡親王之像
宗漢題





Illustrating eight out of thirteen drawings

THE PROPERTY OF A LADY
女士藏品

67 *
ATTRIBUTED TO YILANTAI (ACTIVE 1749-1786)
Sketches of thirteen views of European palaces at Yuanmingyuan, 18th century
Pencil and ink on paper, thirteen works corresponding to the following views of the European palaces at Yuanmingyuan:
1: Pavilion Harmonising Surprise and Delight - south façade (Xieqiqu 諧奇趣); 2: Pavilion Harmonising Surprise and Delight - north façade (Xieqiqu 諧奇趣); 3: Reservoir - east façade (Xushuilou 蓄水樓); 4: Gate to the Garden - north façade (Huayuanmen 花園門); 5: Garden/Maze (Huayuan/Migong 花園/迷宮); 6: Aviary - west façade (Yangquelong 養雀籠); 8: Observatory of Lands Beyond (Fangwaiguan 方外觀); 13: Hall of Calm Seas - (Haiyantang 海宴堂); 14: Observatory of Distant Oceans (Yuanyingguan 遠瀛觀); 17: Gate to Perspective Hill (Xianfashanmen 線法山門); 18: Perspective Hill (Xianfashan 線法山); 19: East Gate to Perspective Hill (Xianfashan dongmen 線法山東門); 20: Perspective paintings east of the lake (Hudong xianfahua 湖東線法畫), one leaf inscribed '*Pauthier collection illustrée Tour du Monde*'.
The largest 29.8cm (11 3/4in) long x 44.5cm (17 1/2in) wide. (13).

£3,000 - 5,000
CNY27,000 - 46,000

（傳）伊蘭泰（活躍於1749-1786） 十八世紀 圓明園西洋樓十三景圖稿 鉛筆水墨紙本

Provenance: Jean-Pierre Guillaume Pauthier (1801-1873) (hand-written annotation)
Hotel Drouot, Paris, 13 May 2011, lot 57

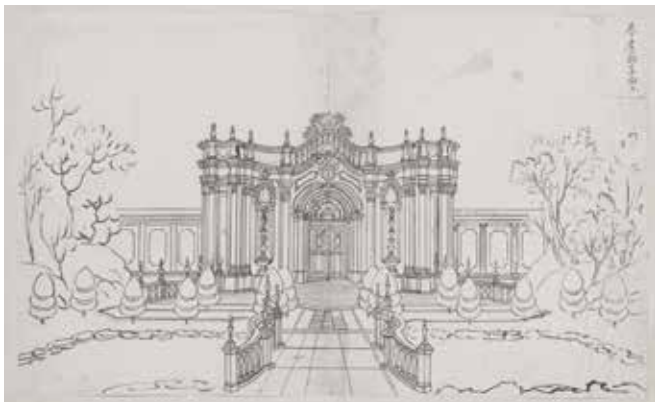
來源：Jean-Pierre Guillaume Pauthier (1801-1873)（手寫注釋）
Hotel Drouot，巴黎，2011年5月13日，拍品57號

The French inscription which reads 'Pauthier collection illustrée Tour du Monde' appears to reference the French Sinologist Jean-Pierre Guillaume Pauthier (1901-1873) and the article M.G. Pauthier, 'Une Visite à Youen-Ming-Youen Palais d'été de L'empereur Khien-Loung', *Le Tour du Monde : Nouveau Journal des Voyages*, 1862, pp.97-113, however, the drawings do not form any of the illustrations to the article.

The European palace complex at the Yuanmingyuan holds an iconic status within the history of later Imperial China. The project to create the palaces was conceived in 1747 by the Qianlong Emperor, who ordered two Jesuits, Giuseppe Castiglione and Michel Benoist, to design a palace complex in the European style, which was completed between 1756 and 1766.

One of the most unique and important artistic records of these palaces is the set of twenty copper-plate engravings of the European Palaces (*Xiyanglou* 西洋樓) of the Garden of Perfect Brightness (*Yuanmingyuan* 圓明園) printed in 1786.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



The existence of the preparatory sketches for these engravings is well documented, yet the precise whereabouts of these sketches have long remained unknown. In a letter dated 1786 to Louis-François Delatour, Father Bourgeois relates that in 1783 the Qianlong Emperor wanted to record his European Palaces as a series of copper-plate engravings which were to be engraved by some Chinese students of [Giuseppe] Castiglione. Pirazzoli refers to Chinese archives stating that Yi Lantai made the sketches for the engravings which were printed in 1786. This corroborates with records from palace archives. Two of the relevant records from the *Yangxindian Zaobanchu Ge Zuocheng Zuo Huoji Qingdang* state:

乾隆四十六年（1781年）：四月二十八日伊蘭泰現起諧奇趣圖稿。

Which may be translated as:

Qianlong 46th Year (1781): 28th day of the 4th month: Yilantai presently drafts the Xieqiqu drawing

and:

乾隆四十七年（1782年）：二月十三日畫得西洋樓水法第一、六張：三月三日頒旨舒文刻做銅版；五月九日刻得西洋樓北花園北門銅版小樣一塊；二十一日頒旨約估成造諧奇趣銅版圖20塊。十月二十八、二十九日具奏約需紅銅1044斤，銀錢4235.7兩。

Which may be translated as:

Qianlong 47th Year (1782): 13th day of the 2nd month: Completed drawings 1 and 6 of the Yuanmingyuan Waterworks (Xiyanglou); 3rd day of the 3rd month: Edict issued to Shu Wen to engrave the copperplates; 9th day of the 5th month: Completed a small sample copperplate of the North Gate of the North Garden of the Xiyanglou; 21st day: Edict issued to estimate the cost of creating 20 copperplates for the Xieqiqu diagrams. 28th and 29th days of the 10th month: Memorial submitted estimating required red copper: 1044 jin, silver: 4235.7 taels

Other preserved preparatory sketches for works associated with the Jesuits include the preparatory sketch for Castiglione's most famous painting, the 'One Hundred Horses' scroll preserved in the Palace Museum, Taipei, and is in the Metropolitan Museum of Art, New York. The preparatory sketches for the copperplate engravings of the Turkestan campaigns are held in the Tenri University Library, Japan.

Another notable set of paintings related to the engravings was commissioned in Canton by Andreas Everardus van Braam Houckgeest (1739-1801) in 1794 through the merchant Pan Zhixiang 潘致祥. The decorative elements and detail match closely with the engravings, although some elements including the correct treatment of the wall in image 4, and the improved understanding of the waterway, and the less tightly cropped image of image 3 match the present lot better than the engraving, suggesting the possibility that the present lot may have served as a preparatory sketch for this album.

Either way, the sketches provide an important document and artistic representation of the European Palaces at Yuanmingyuan during the short window of their existence. and constitute a rare addition to the limited group of artistic depictions of the palaces complex's extraordinary architecture and design.

Prime Minister Margaret Thatcher (1925-2013) with Chairman of the Central Advisory Commission Deng Xiaoping (1904-1997) in China in September 1982.

THE PROPERTY OF A GENTLEMAN
紳士藏品

68
A RARE JADEITE 'BUDDHIST LION' SEAL FOR THE BRITISH PRIME MINISTER MARGARET THATCHER
For the official visit of the Right Honourable Margaret Thatcher, Prime Minister of the United Kingdom to the People's Republic of China, 22-26 September 1982
The seal finely carved to the terminal with a seated Buddhist lion, the stone of ice-white hue with bright apple green inclusions, carved to the face 戴卓爾 *Dai Zhuo Er*, the official transliteration for Margaret Thatcher, with a fitted lacquer case bearing the Royal Coat of Arms, with red seal paste compartment.
The seal 6.2cm (2 3/8in) high. (3).

£3,000 - 5,000
CNY27,000 - 46,000

瑪格麗特·撒切爾女男爵（1925–2013）翡翠獅鈕印章
為前英國首相瑪格麗特·撒切爾于1982年9月22日至26日間對中華人民共和國進行訪問而製
印文：戴卓爾

Provenance: Andrew Coombes, Duty Clerk (February 1981-September 1983) to the Right Honourable Margaret Thatcher, Prime Minister, gifted in September 1982 at the conclusion of the official visit.

來源： Andrew Coombes，英國首相瑪格麗特·撒切爾閣下值班書記（1981年2月至1983年9月）；此件拍品獲贈於1982年9月對華正式訪問結束時。

In September 1982, Margaret Thatcher visited China, primarily to discuss the future of Hong Kong with paramount leader Deng Xiaoping. Her trip was the first visit to mainland China by a British Prime Minister in office, and it was marked by an abrasive exchange where the Prime Minister insisted on the validity of British treaties, while Deng maintained that China would resume sovereignty over Hong Kong. The failed negotiation attempt highlighted the irreconcilable positions on sovereignty, which would lead to formal negotiations and the eventual Sino-British Joint Declaration in 1984.

The present seal was provided by the British Embassy for use by the Prime Minister during her visit to the Republic of China in September 1982. The seal would be used to supplement the Prime Minister's signature on government documents and personal letters. It was carried in her handbag throughout the visit to supplement the normally used fountain pen. At the end of the visit the Prime Minister, formally and thankfully, removed the seal from her bag. She then presented it to the Duty Clerk. The Prime Minister requested it to be retained by the Duty Clerk as a personal gift. This reflected her thanks and gratitude to a member of her private office staff, who had persisted in providing support through her period of illness and debilitating injury during the visit.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY
女士藏品

69
A PALE GREEN AND CHESTNUT BROWN JADE 'PEACHES AND BAT' CARVING
18th century
The pebble smoothly carved as a large ripe peach beside a smaller peach issuing from gnarled leafy stems, a small auspicious bat clambering at the tip of the larger peach, the stone of pale green tone with dark brown patches.
7.5cm (3in) wide.

£800 - 1,200
CNY7,300 - 11,000

十八世紀 青玉蝙蝠桃紋把件

Provenance: an English private collection
Roger Keverne Ltd., London
An English private collection, acquired from the above on July 2002, and thence by descent

來源：英國私人收藏
倫敦古董商Roger Keverne Ltd.
英國私人收藏，2002年7月獲得於上處，并由後人保存迄今

Peaches and bats are both highly auspicious motifs. Peaches symbolise longevity and Immortality, associated with the legendary peaches of immortality of Xi Wangmu, while bats represent blessings and good fortune because the word for bat (*fu* 蝠) is a homophone of *fu* (福), meaning happiness or good fortune. When combined, the motifs convey wishes for long life and abundant blessings.

See a related yellow and russet jade carving of a 'bat and peach', 18th century, which was sold at Christie's New York, 21 March 2025, lot 897.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

70
A YELLOW JADE SNUFF BOTTLE
Xianfeng four-character mark and of the period
Of rounded square shape, raised on an oval foot ring, the stone of a yellowish tone with white inclusions, a quartz stopper.
5cm (2in) high. (2).

£2,000 - 3,000
CNY18,000 - 27,000

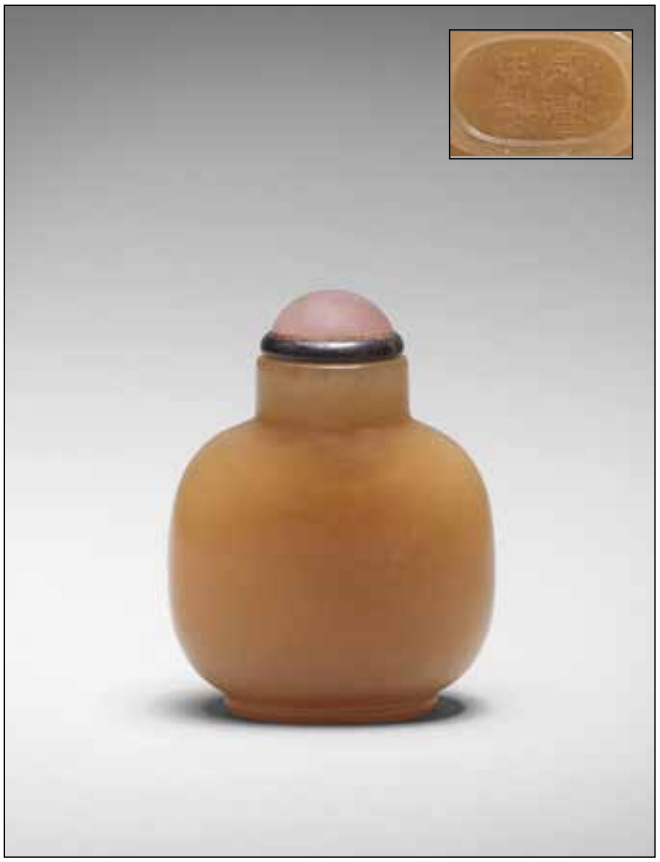
清咸豐 黃玉素面鼻烟壺
「咸豐年製」楷書刻款

Provenance: Hotel Des Ventes Du Palais, Marseille, 31 March 2001, lot 108

來源： Hotel Des Ventes Du Palais，
法國馬賽，2001年3月31日，拍品編號108

Compare the Xianfeng four-character mark with a related example on an amber glass snuff bottle of the same period, in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles* (故宮博物館藏文物珍品大系：鼻烟壺), Shanghai, 2002, p.73, pl.116.

See a similar but slightly larger yellow jade snuff bottle, 1750-1850, which was sold at Christie's New York, 24 March 2011, lot 1560.



70

THE PROPERTY OF AN ENGLISH FAMILY
英國家族藏品

71 Y
A SPINACH-GREEN JADE ARCHER'S RING BOX AND COVER; AND A PALE GREEN JADE HANGING BASKET
Qianlong/Jiaqing
The spinach green jade box and cover of cylindrical form, the cover pierced around the straight sides with scrolling lotus, the slightly domed top with a chrysanthemum issuing five *ruyi*-heads. *4.1cm (1 5/8in) high*; the basket crisply carved, the flaring rim pierced and carved with leafy chrysanthemums and two upright loop handles connected to a double *ruyi*-head and bat handle with further loose ring, the stone of very pale green tone, *hongmu* stand. *10.8cm (4 1/2in) high*. (4).

£2,000 - 3,000
CNY18,000 - 27,000

清乾隆/嘉慶 碧玉鏤雕花卉紋扳指蓋盒 及青玉雕提梁花籃

Provenance: an English private collection

來源： 英國私人收藏

Similar jade flower basket pendants, mid-Qianlong to Jiaqing, are illustrated by J.C.Y.Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, no.84.

71

THE PROPERTY OF A GENTLEMAN
紳士藏品

72
A MOTHER-OF-PEARL-INLAID BLACK LACQUER TRAY
Wanwangning three-character mark, Ming Dynasty
Of square form with canted corners, the centre finely decorated with a terraced pavilion scene depicting two gentlemen and a lady, all dressed in luxuriant long robes, accompanied by a deer and attendants, another lady gazing down upon from a pavilion, and a toad at the lower left exhaling misty clouds enclosing two dancing ladies and the Moon Hare preparing the Elixir of Longevity, the well decorated with four panels, each enclosing a pair of mandarin ducks, the exterior sides encircled by foliate flower-heads.
37.6cm (14 3/4in) × 37.6cm (14 3/4in).

£6,000 - 8,000
CNY55,000 - 73,000

明 黑漆嵌螺鈿蟾宮人物圖盤
「萬王寧」楷書款

Provenance: an English private collection

來源：英國私人收藏

The present lot is a fine example of the craftsmanship and design of Ming dynasty mother-of-pearl-inlaid lacquerware. The openwork cutting of the shell inlays on the luxuriant garments of the three principal figures is refined and may represent a technical hallmark of the mid-Ming dynasty. A comparable design and technique can be observed in the depiction of two female figures on a mother-of-pearl-inlaid black lacquer dish, 16th century, in the collection of the Metropolitan Museum of Art, New York.

For further discussion and illustration, see *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, pp.135-136.

The present lot employs the 'thin mother-of-pearl inlay' technique (薄螺鈿 *bo luodian*), a refined method originating in the Song dynasty. This technique is distinguished by the use of delicate shell inlays, merely 0.1–0.3mm thick, in contrast to the 'thick mother-of-pearl inlay', which typically ranges from 0.5–2 mm. Also frequently referred to as 'soft mother-of-pearl inlay' (軟螺鈿 *ruan luodian*), this technique involves soaking the shell material in vinegar to increase its pliability, allowing it to conform seamlessly to both flat and curved surfaces as seen in the present lot. For further discussion on this technique, see Fu Juyou, 'Bo luodian qiqi' (薄螺鈿漆器), in *The Forbidden City* (紫禁城), 2008(11), pp.136-147.

The female figure at the centre holding a fan may represent the Queen Mother of the West, while the male figure beside her, dressed in a dragon robe, could depict King Mu of Zhou (?-c.922 BCE). *The Tale of King Mu, Son of Heaven* (穆天子傳 *Mu tianzi zhuan*), a Warring States Period text (475-221 BC), recounts King Mu's journey to the Queen Mother of the West. At the Jade Pool, the Queen Mother received King Mu with lavish hospitality. Additional motifs, such as the toad and the hare, are associated with the Moon Palace, further enriching the scene's cosmological and auspicious symbolism.

See a related mother-of-pearl-inlaid black lacquer octagonal oblong tray with similar mist-clouds and figural imagery, 15th/16th century, which was sold at Bonhams New York, 15 March 2021, lot 130.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

73 ▲

A PAIR OF CINNABAR LACQUER TABLE CABINETS

Qianlong

The cabinets each fitted with a large compartment opening to reveal a pair of small drawers, one cabinet with two doors finely carved with landscape scenes depicting a group of scholars gathered on a fenced terrace enjoying a dance performance, the other cabinet decorated with a group of dignitaries gazing at Court ladies in elegant pavilions overlooking luxurious gardens dotted with rocky mountains, *wutong* and pine trees, all on a intricate diaper ground, each door framed with key-fret and mounted with gilt-metal handles and hinges cast with scrollwork, all above a shallow drawer and raised on four gilt-metal feet.

46.9cm (18 1/2in) high. (2).

£4,000 - 6,000
CNY36,000 - 55,000

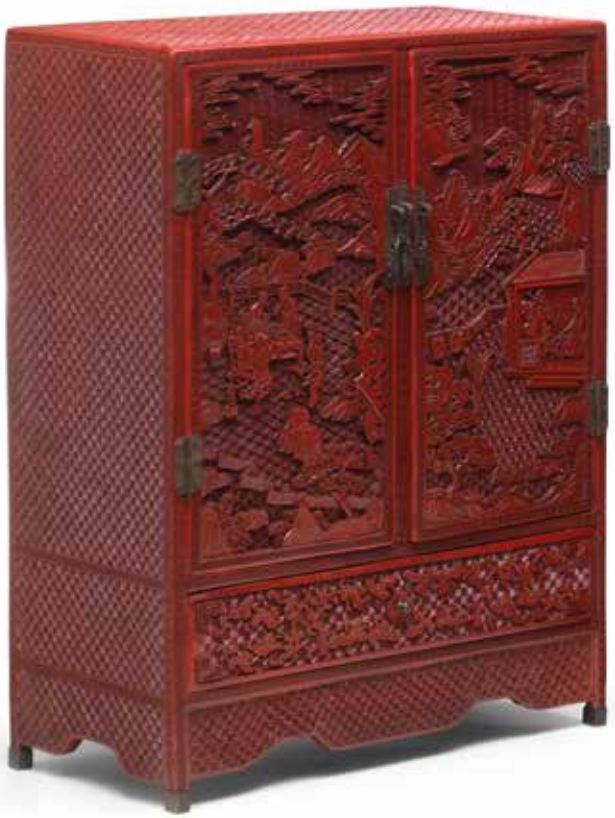
清乾隆 剔紅亭台人物圖小櫃一對

Provenance: acquired in Shanghai in the 1930's, and thence by descent

來源：二十世紀三十年代，獲得於上海，並由後人保存迄今

The present lot is remarkable for the superb quality of carving, rendering a complex design of Court figures in garden settings with meticulous attention to detail. The contrasting high and low relief through layers of rich cinnabar lacquer accentuates the three-dimensionality of the decoration, revealing the opulent taste of the Qianlong Emperor and the zenith of lacquer carving achieved during his reign.

Table cabinets of this type were made for display on a *kang* which served as a seat in the day and a bed at night. Compare with a related cinnabar lacquer cabinet, 18th century, carved with figures in landscape scenes, in the Palace Museum, Taiwan, illustrated in *Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, no.172.



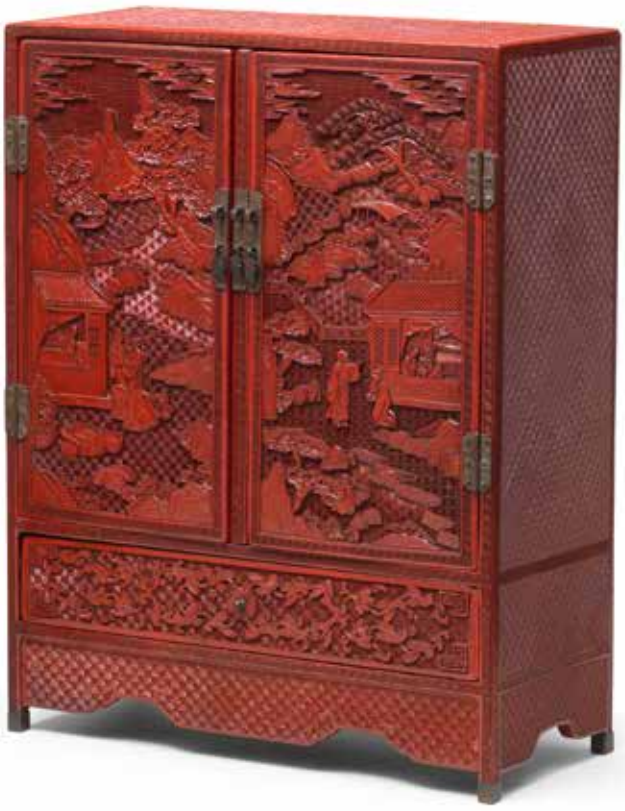


Image courtesy of the Palace Museum, Taipei

THE PROPERTY OF A LADY
女士藏品

74 *
A RARE IMPERIAL CINNABAR LACQUER CARRIAGE BOX
Qianlong
Comprising a lower rectangular box with a drawer, beneath a second open box, surmounted by a rectangular section with pierced terrace and apron, the interior incised with scrolling lotus, supporting four L-shaped boxes and covers and a central rectangular box and cover, carved on the top with the *Bajixiang*, bats, and *ruyi*, the lower tiers carved with stylised lotus and archaistic key-fret borders.
29.8cm (11 3/4in) deep x 22cm (8 5/inin) wide x 24cm (9 1/2in) high. (14).

£15,000 - 20,000
CNY140,000 - 180,000

清乾隆 剔紅花卉紋輦式套盒

Provenance: a European private collection

來源： 歐洲私人收藏

The present lot originally would have had four wheels. Cinnabar lacquer boxes conceived in the form of a wheeled 'chariot' appear to be exceptionally rare. Among the most celebrated published examples are one in the Qing Court Collection, in the Palace Museum, Beijing, illustrated in *Gugong bowuguan cang diaoqi* (Carved Lacquer in the Collection of the Palace Museum), Beijing, 1985, no.381, and another in the Palace Museum, Taipei, Qing dynasty, illustrated in *Masterpieces of Chinese Lacquerware in the National Palace Museum*, Taipei, 1971, no.41.

The present work is distinguished by the crispness and depth of its carving. Such features strongly suggest manufacture within an Imperial workshop. While the inclusion of wheels may be understood as an imaginative decorative conceit, it is also possible that the form alludes to portability and ceremonial display within the court context.

See for example, another carriage-shaped incense altar with a floral design made of polychrome lacquer, mid-Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Shenzhen, 2006, pp.138-139, no.99.

Although individual components of comparable 'chariot' boxes have appeared on the market from time to time, complete examples remain scarce. A fully assembled example was sold at Sotheby's Hong Kong, 6 April 2016, lot 3012 and another sold at Christie's New York, 17 March 2017, lot 1112. Elements from a disassembled example formerly in the Richard Kimmel Collection were offered at Christie's New York, 6 May 1980, including the lower section with fitted compartments (lot 230) and an upper section lacking wheels (lot 255). In the same sale, a complete chariot-form box of variant design, decorated with dragon panels and surmounted by a tiered arrangement of scroll-form boxes, was included as lot 250.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Another view

75

75 *
A YUEYAO CELADON 'PERSIMMON' COSMETIC BOX AND COVER
Five Dynasties Period
The slightly domed cover with a 'twig' finial surrounded by finely carved overlapping leaves with finely incised veins, the green-glaze pooling attractively in the deeper recesses, the box similarly carved with upright leaves rising crisply around the sides.
9cm (3 1/2in) diam. (2).

£3,000 - 4,000
CNY27,000 - 36,000

五代 越窯青釉柿紋粉盒帶蓋

Provenance: Daniel Wolf (1955-2021), New York

來源：Daniel Wolf (1955-2021)，紐約

Daniel Wolf (1955–2021) was a New York–based dealer and connoisseur of Chinese art, specialising in ceramics, bronzes, and classical painting and calligraphy. He founded the gallery Daniel Wolf, Inc. in the late 1980s, and over the following decades played an influential role in placing important works into major museum and private collections in the United States, Europe, and Asia. Widely respected for his rigorous scholarship, refined eye, and discretion, he was a trusted advisor to curators and collectors.

A closely related box was excavated at Shangyu Xian in 1978 and is illustrated by Feng Xianming, ed., *Zhongguo Taoci 4: Yueyao*, Shanghai, 1983, no.201. Other comparable examples include a box in the Fitzwilliam Museum, illustrated by M.Medley, *T'ang Pottery and Porcelain*, London and Boston, 1981, p.144, pl.109. See another in the Shanghai Museum, illustrated by Wang Qingzheng, *Yue Ware: Miseci Porcelain*, Shanghai, 1996, no.44. Another, of similar glaze and design, Five Dynasties or Northern Song dynasty, is in the Yuegutang Collection, Berlin, illustrated by R.Krahl, *Yuegutang: A Collection of Chinese Ceramics in Berlin*, Berlin, 2000, no.125.

See a related Yueyao celadon box and cover in the form of a fruit but decorated with birds, Five Dynasties/Northern Song dynasty, which was sold at Christie's Hong Kong, 3 December 2021, lot 2817.

76

76
A JIANYAO 'HARE'S FUR' TEA BOWL
Song Dynasty
Thickly potted with a deep well with conical sides rising from a narrow foot to an indented lip, the russet slip along the rim mingling with the black glaze to form tiny mottled striations resembling hare's fur, the exposed lower body burnt a dark purple-brown, box.
12.2cm (4 3/4in) diam. (2).

£3,000 - 5,000
CNY27,000 - 46,000

宋 建窯兔毫盞

See a similar tea bowl with 'hare's fur' markings, Song dynasty, 12th/13th century, illustrated by R.D.Mowry, *Hare's Fur, Tortoishell, and Partridge Feathers: Chinese Brown and Black Glazed Ceramics 400-1400*, Cambridge MA, 1995, p.214, no.79.

Compare with a related Jianyao 'Hare's Fur' tea bowl, Song dynasty, which was sold at Bonhams London, 9 November 2017, lot 64.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

77
A JUNYAO 'BUBBLE' BOWL
Song/Yuan Dynasty
The deep rounded sides covered in a thick glaze of greyish-green tone stopping unevenly above the short foot and thinning to a mushroom-grey tone at the mouth rim.
9cm (3 1/2in) diam.

£8,000 - 12,000
CNY73,000 - 110,000

宋/元 鈞窯綠釉盞

Provenance: William Henry Upjohn KC (1853-1941), Atherton Grange, no.61 (label)
Charles Sydney Cheston (1882-1960), and thence by descent (Recorded in Charles Cheston's 1946 catalogue as purchased for £18, with a note: 'as vetted by Hobson who handled them 1917')

來源：William Henry Upjohn KC (1853-1941)，Atherton 莊園，編號61（標簽）
Charles Sydney Cheston (1882-1960)，并由後人保存（載於1946年Charles Cheston的目錄，標註以18英鎊購得，並附註：'由Hobson檢閱，經手於1917年。'）

William Henry Upjohn KC (1853–1941) was a British barrister of the late Victorian and Edwardian period. Educated at King's College London, he earned an LL.B. from the University of London and was called to the Bar in 1881. He achieved senior distinction with his appointment as Queen's Counsel in 1897. Upjohn lived for many years at Atherton Grange, Wimbledon, and was part of a family closely associated with public service and the law. His son, Gerald Ritchie Upjohn, later became Lord Upjohn, one of the most eminent British judges of the 20th century.

Charles Sydney Cheston (1882–1960) was a British painter, printmaker and etcher active in the first half of the 20th century. Born in South Kensington, London, he studied at the Slade School of Fine Art and went on to exhibit widely, including at the Royal Academy, the New English Art Club, and the Royal Watercolour Society. Cheston worked primarily in landscape and was noted for his sensitive handling of light and atmosphere. He served as Vice-President of the Royal Watercolour Society in his later career and spent much of his life in Suffolk, where he died in 1960. His work is represented in public collections, including the British Museum.

While *Jun* ware is renowned for its kiln transmutation effect and distinctive lavender and blue glazes, rare examples with green glazes, as exemplified by the present lot, are also known. See a 'Green *Jun*' bowl of similar glaze and shape, Yuan dynasty, in the Qing Court Collection, Palace Museum, Taipei (acc.no.故瓷005892N000000000). See also a related 'Green *Jun*' bowl, Jin dynasty, 12th/13th century, in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.15.

See a 'Green *Jun*' glazed bowl of similar shape but larger, Song/Jin dynasty, which was sold at Christie's Hong Kong, 3 June 2015, lot 3203. Compare with a related 'Green *Jun*' bowl, Northern Song dynasty, which was sold at Christie's New York, 23 September 2022, lot 952.

Two views

78

THE PROPERTY OF A GENTLEMAN
紳士藏品

78
A BURNISHED BLACK POTTERY STEM CUP
Neolithic period, Longshan culture, circa 2500-2000 BC
Delicately potted with eggshell-thin sides, the U-shaped cup with a flaring rim supported on a stem with a globular belly, all resting on a domed foot.
19cm (7 1/2in) high.

£4,000 - 6,000
CNY36,000 - 55,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

新石器時期 龍山文化 約公元前2500-2000年 黑陶高足杯

The result of Oxford Authentication Ltd. thermoluminescence test no.C202b74 dated 26 November 2002, is consistent with the dating of this lot.

本拍品經牛津熱釋光檢測，編號C202b74（2002年11月26日），結果與其斷代相符

The present stem cup is a fine example of wheel-thrown pottery from the Longshan culture, distinguished by its precise construction, remarkably thin walls, and lustrous black surface. The adoption of the potter's wheel during this period marked a significant technological advance, allowing for greater refinement than earlier hand-built techniques. Longshan craftsmen took full advantage of this innovation, producing vessels of extraordinary delicacy by carefully trimming the walls to an almost eggshell thinness. The effect of lightness was often further enhanced through the addition of openwork, lending these pieces an impression of both technical mastery and aesthetic refinement. Compare with a similar black pottery stem cup, Longshan culture, in the Asian Civilisations Museum, Singapore (1993-01536).

See a similar black 'eggshell' pottery stem cup, Neolithic period, Longshan culture, which was sold at Sotheby's Hong Kong, 9 September 2025, lot 5149.

PROPERTY FROM BERWALD ORIENTAL ART
BERWALD ORIENTAL ART 藏品
Lots 79 - 81

79
A WHITE-GLAZED AMPHORA
Tang Dynasty
The tapered ovoid body rising to a ribbed neck below the cupped mouth, with a pair of dragon-shaped handles biting the rim, covered with a greenish-beige glaze ending in an irregular line on the lower body exposing the pale buff ware.
34.5cm (13 5/8in) high.

£3,000 - 5,000
CNY27,000 - 46,000

唐 白釉雙龍耳瓶

A related amphora, Tang dynasty, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, no.159.

Compare with a related straw-glazed dragon-handled amphora, Tang dynasty, which was sold at Bonhams Hong Kong, 9 October 2014, lot 147. See another white-glazed amphora, Tang dynasty, which was sold at Bonhams London, 15 May 2025, lot 115.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

79

80

80
A LARGE POTTERY FIGURE OF A CAMEL
Tang Dynasty
The two-hump Bactrian camel powerfully modelled in mid-striding pose with right legs forward, the tall hair-lined neck raised and the mouth open as if bellowing exposing its tongue and teeth.
83.4cm (32 7/8in) high.

£5,000 - 8,000
CNY46,000 - 73,000

唐 陶駱駝俑

Camels played a crucial role in Tang dynasty China, both practically and symbolically. They were essential for long-distance trade along the Silk Road, carrying silk, spices, and other goods between China and Central Asia, making them a symbol of wealth and cosmopolitan connection. In Tang dynasty tomb art, camels often appear in pottery figurines and stone reliefs, reflecting the deceased's status and worldly sophistication.

Their inclusion in tombs was not only a nod to the importance of trade and travel but also a wish for protection and guidance in the afterlife, linking the earthly prosperity of the Tang era with spiritual well-being.

See a related large pottery model of a camel, but with a rider, Tang dynasty, which was sold at Bonhams London, 7 June 2021, lot 491.

81
A LARGE POTTERY MODEL OF A CAMEL AND 'FOREIGN' RIDER
Tang Dynasty
The two-hump camel modelled striding with left legs forward, neck raised and mouth gaping open to reveal tongue and teeth with shaggy hair on the dewlap, the simple saddle modelled separately, the foreign rider perched above wearing a fur jerkin opening to reveal a small paunch, the bearded face looking directly ahead with a determined expression below the exotic peaked cap, the arms outstretched as if to hold reins.
83cm (32 1/2in) high. (2).

£5,000 - 8,000
CNY46,000 - 73,000

唐 胡人騎駝陶俑

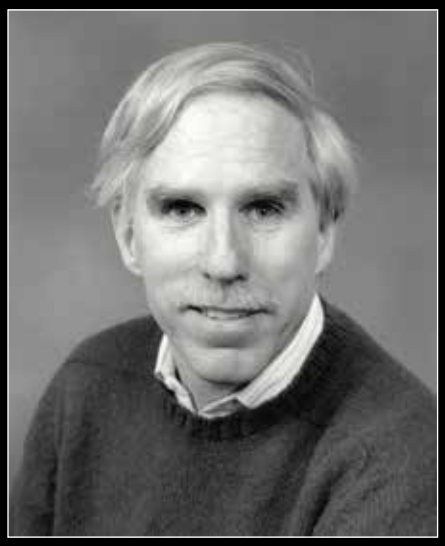
For a related figure of a camel with Central Asian rider, Tang dynasty, see Hao Qian, et al., *Out of China's Earth: Archaeological Discoveries in the People's Republic of China*, Beijing 1981, fig.241. For another related group of grey pottery camels excavated from the tomb of Dugu Sijing, dated AD 709, see *Tang Chang'an chengjiao Sui Tang mu* (Excavation of the Sui and Tang Tombs at Xi'an), Bejing, 1980, pls.65, 70-71.

Compare with a large pottery model of a camel and foreign rider, Tang dynasty, which was sold at Bonhams London, 7 June 2021, lot 491.

For details of the charges payable in addition to the final Hammer Price of each l
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalog

81

PROPERTY FROM A CAMBRIDGE PRIVATE COLLECTION
劍橋私人收藏藏品
Lots 82 - 87



Emeritus Reader in Chinese History and Fellow at St John's College, University of Cambridge, Joseph McDermott (1945-2022) received a PhD in Chinese History from the University of Cambridge in 1979. He taught at St. John's University, University of California, Berkeley, and the International Christian University in Tokyo. His research focus on Chinese social, economic, and cultural history, mainly during the Song, Yuan, and Ming dynasties. A gifted linguist and a generous scholar, McDermott was known for his intellectual curiosity, his warm collegiality, and his enduring commitment to Sino-Western academic exchange. His painting collection was mostly acquired in Japan in the 1980s.

82
WU CHANG (17TH CENTURY)
Landscape, dated the year of *Yimao* corresponding to 1675
Ink and colour on silk, hanging scroll
Inscribed and signed Wu Chang, with two artist's seals
167.5cm (66in) high x 60.5cm (23 3/4in) wide.

£20,000 - 30,000
CNY180,000 - 270,000

吳昌(十七世紀) 乙卯（1675）年 烟嶺清秋圖 絹本設色 立軸
款識：乙卯春日寫烟嶺清秋似 □□兄教正華亭吳昌
鈐印：吳昌之印

Provenance: Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

Exhibited: St. John's College, Cambridge University, *Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge*, Cambridge, March 2026

來源： Joseph McDermott博士(1945-2022)，劍橋，1980年代獲得於日本

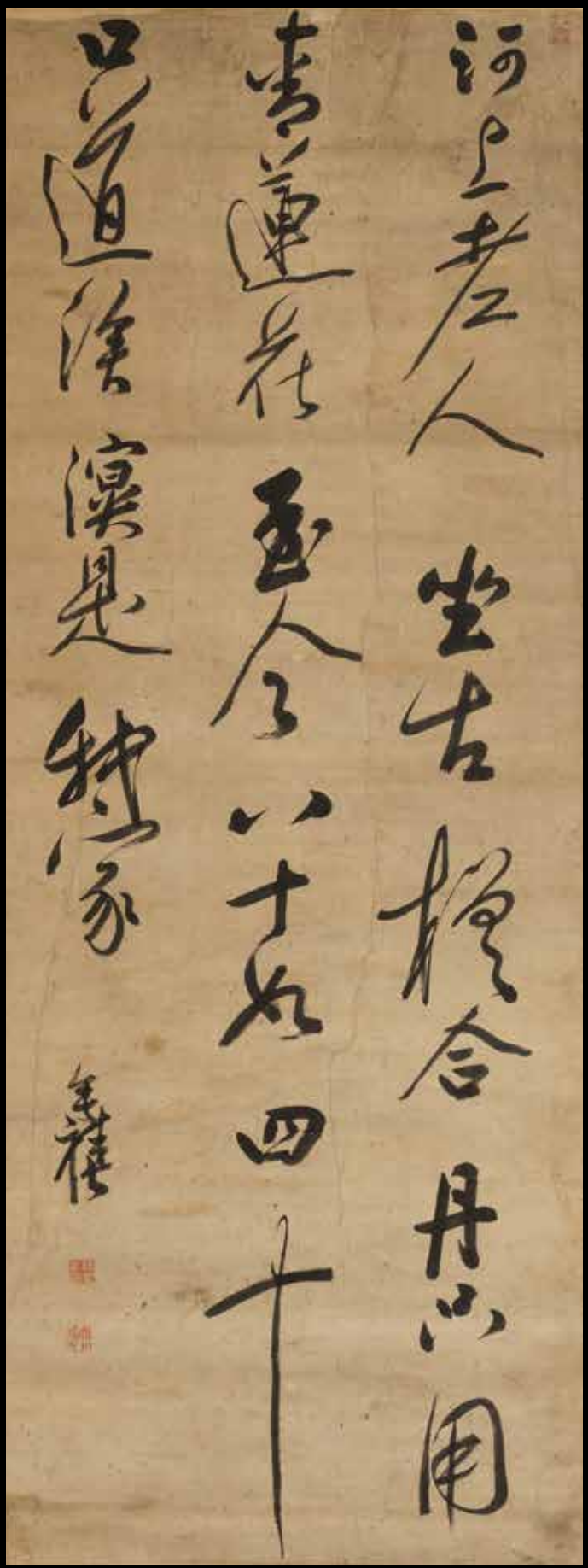
展覽：聖約翰學院，劍橋大學，《Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge》，劍橋，2026年3月

Wu Chang (吳昌 17th century), courtesy name Changbo (昌伯), was a native of Songjiang, Shanghai. Active from the Chongzhen reign during the Ming dynasty to the Kangxi reign during the Qing dynasty, he excelled in landscape painting, continuing his father's artistic legacy and demonstrating particular skill in painting on fan leaves. As exemplified in the present lot, his landscapes are characterised by richly layered texture strokes and washes, executed with refined and elegant brushwork. For more discussion about the artist, see *Dictionary of Ancient Chinese Painters* (中國古代畫家辭典), Hangzhou, 1999, p.499.

See a landscape fan painting by Wu Chang, dated to the sixteenth year of the Kangxi reign corresponding to 1677, in the Qing Court Collection, the Palace Museum, Taipei (acc.no.故畫 003566N000000002).

See also a related landscape painting, inscribed and signed Wu Chang, which was sold at Bonhams Hong Kong, 25 May 2013, lot 705.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



83 Y
CHEN YIXI (1648-1709)
Calligraphy in running script
Ink on paper, hanging scroll, *hongmu* scroll ends, signed Yixi, with two artist's seals and a collector's seal.
156.5cm (61 5/8in) high x 58.5cm (23in) wide.

£3,000 - 5,000
CNY27,000 - 46,000

陳奕禧 (1648-1709) 行書河上老人歌 水墨紙本 立軸
款識：河上老人坐古槎，合丹只用青蓮花。 至今八十如四十，口道滄溟是我家。奕禧
鈐印：陳奕禧印 六謙

Provenance: Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

來源：Dr Joseph McDermott (1945-2022)，劍橋，1980年代獲得於日本

The inscription may be translated as follows:

Old Man on the river sits upon an ancient raft.
To compound the elixir he uses only blue lotus flowers.
Even now, at eighty he appears as one of forty.
Declaring that the boundless sea is my home. Yixi

Chen Yixi 陳奕禧 (1648-1709), style name Liuqian (六謙) and courtesy name Ziwen (子文), was a native of Haining in Zhejiang, and a calligrapher and official of the Qing dynasty. Born into a prominent and distinguished family, Chen began composing poetry and studying calligraphy in his childhood. In the thirty-ninth year of the Kangxi Emperor's reign (1700), he served as a *Langzhong* in the Ministry of Revenue. Although he had never obtained a degree through the imperial examinations, he was exceptionally summoned to serve in the Imperial Study.

Chen Yixi's calligraphy took the models of the Jin masters as its foundation. His technical mastery was profound, and together with his deep scholarly cultivation, his small regular script is refined and steady, while his large characters are composed, full, and harmoniously integrated. When evaluating Chen Yixi's calligraphy, the Qing scholar Wang Shizhen remarked: 'It is simply because there are a few hundred more volumes of books within his breast' (只爲胸中多幾百卷書耳). This comment captures the source of the charm in Chen Yixi's calligraphy as exemplified in the present lot. See a related hanging scroll in running script by Chen Yixi in the collection of the Palace Museum, Beijing (acc.no.新00061408).

Compare also with a related hanging scroll in running script by Chen Yixi, which was sold at Christie's Hong Kong, 28 May 2010, lot 560.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

84
LIN ZEXU (1785-1850)
Calligraphy in Standard Script
Ink on paper, hanging scroll
Signed Lin Zexu, and with two artist's seals.
132.5cm (52 1/8in) high x 31cm (12 1/4in) wide.

£3,000 - 5,000
CNY27,000 - 46,000

林則徐（1785-1850）楷書臨多寶塔碑 立軸 水墨紙本
款識：（文略）臨多寶塔 少穆林則徐
鈐印：林則徐印 讀書東觀視草西台
題簽：林則徐先生墨跡 多寶塔記 乙亥除夕 龍潛堂珍藏

Provenance: the Hall of Longqian (label)
Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

Exhibited: St. John's College, Cambridge University, *Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge*, Cambridge, March 2026

來源： 龍潛堂（標簽）
Joseph McDermott博士 (1945-2022)，劍橋，於1980年代獲得于日本

展覽：聖約翰學院，劍橋大學，《Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge》，劍橋，2026年3月

The calligraphy on the present lot is modelled on the one engraved on the celebrated 'Duobao Pagoda Stele' (多寶塔碑 *Duobao ta bei*), the inscription of which was executed by the Tang dynasty calligrapher and statesman Yan Zhenqing 顏真卿 (709-784) who suffered a martyr's death after refusing to submit to rebel forces. The stele records a miraculous encounter between Chan Master Chujin and the Xuanzong Emperor of the Tang dynasty. The monumental calligraphy is seen as a representative work of Yan and as a powerful reflection of his unconquerable integrity, exerting a far-reaching influence on the later history of calligraphic practice.

Lin Zexu 林則徐 (1785–1850) was a prominent Qing dynasty scholar-official best known for his resolute campaign against the opium trade in the late 1830s. Serving as Imperial Commissioner under the Daoguang Emperor, he was dispatched to Guangzhou in 1839 to suppress the widespread importation and consumption of opium. Lin confiscated and destroyed large quantities of the drug from foreign merchants in an event that helped precipitate the First Opium War. Beyond his political career, Lin was also a respected scholar and calligrapher whose writings reflect a strong sense of moral integrity and concern for state governance.

See a related hanging scroll of calligraphy in regular script by Lin Zexu, dated to the *Yiwei* year corresponding to 1835, which was sold at Bonhams Hong Kong, 1 June 2021, lot 908.

85
WU CHANGSHUO (1844-1927) AND YU YUE (1821-1907)
Peony and grape, dated the year of *Bingwu* corresponding to 1906; calligraphy in running script.
Ink and colour on paper, ink on paper, two fan leaves mounted as a hanging scroll, signed Junqing and Yu Yue, with two artists' seals, wood box.
The calligraphy: 23cm (9in) high x 24cm (9 1/2in) wide; the painting 24cm (9 1/2in) high x 24cm (9 1/2in) wide. (2).

£3,000 - 5,000
CNY27,000 - 46,000

俞樾 (1821-1907) 行書詩文扇面 水墨紙本
款識：集千字文詩，勵初吾四兄雅鑒。美景無分夏與冬，在天明月每相從。海雲朝起化爲風，岡樹夜號聲似龍。曲園俞樾
鈐印：曲園叟
吳昌碩（1844-1927) 丙午年（1906） 葡萄牡丹圖扇面 設色紙本
款識：勵初仁兄大人囑擬範湖居士大意 丙午四月六日俊卿草草
鈐印：缶
盒上簽條：俞曲園吳昌碩書畫執扇

Provenance: Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

Exhibited: St. John's College, Cambridge University, *Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge*, Cambridge, March 2026

來源： Joseph McDermott博士(1945-2022)，劍橋，於1980年代在日本獲得

展覽：聖約翰學院，劍橋大學，《Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge》，劍橋，2026年3月

The first inscription may be translated as:

The poem of Collected Thousand-Character Classic, respectfully for the refined appreciation of my fourth elder brother Lichu. Beautiful scenes know no division between summer and winter. The bright moon in the sky accompanies us again and again. Sea clouds rise at dawn and transform into the wind. On the ridge, trees cry through the night, their sound like dragons. Quyuan Yu Yue

Yu Yue 俞樾 (1821-1907), sobriquet Quyuan Jushi, was a prominent scholar and official of the Qing dynasty. He served as a compiler in the Hanlin Academy and as Educational Commissioner of Henan. Following his dismissal from office, he devoted himself to teaching and writing, with a large number of students including Wu Changshuo.

The second inscription may be translated as:

At the request of my benevolent elder brother Lichu, I have drafted following the general spirit of Fanhu Jushi. Written hastily by Junqing on the sixth day of the fourth month of the year of Bingwu.

Junqing 俊卿 was the given name of Wu Changshuo (吳昌碩 1844-1927), a leading master of painting, calligraphy, and seal carving active from the late Qing dynasty to the early Republican period. He played a formative role in shaping the so-called Shanghai School, revitalising literati traditions through a bold, expressive approach that drew upon archaic bronze and stone inscriptions. His works are distinguished by their vigorous brushwork, rich use of colour, and integration of poetry, calligraphy, and image, most notably in subjects such as flowers, fruits, and scholarly objects.

The Fanhu Jushi 範湖居士 mentioned in this inscription may refer to Zhou Xian 周閑 (1820-1875) who was a renowned lyric poet and seal carver of the late Qing period, and a leading figure of the Shanghai School of painting. He maintained a close association with Wu Changshuo, whose artistic development he significantly influenced. This connection is seen in inscriptions found on a number of Wu's works, including the present lot, in which the artist explicitly acknowledges his indebtedness to the methods of Fanhu. For further discussion on Zhou Xian's influence on Wu Changshuo, see *Lidai jingdian huihua jiexi* (歷代經典繪畫解析：清代花鳥), Wuhan, 2012, p.72.

See a related fan, painted with peony and inscribed in calligraphy, dated to 1917, by Wu Changshuo, which was sold at Bonhams Hong Kong, 1 June 2024, lot 185.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

86
PU RU (1896-1963)
Landscape
Ink and colour on paper, hanging scroll
Inscribed and signed Pu Ru, with three artist's seals and a seal of the artist's wife (Li Moyun).
129cm (50 3/4in) high x 32cm (12 1/2in) wide.

£5,000 - 8,000
CNY46,000 - 73,000

溥儒（1896-1963） 山水人物圖 設色紙本 立軸
款識：茅亭吟曲澗，秋色此時涼，明月隨孤杖，西風入短琴。星三先生大教 溥儒
鈐印：舊王孫 溥儒之印 二樂軒 墨雲

Provenance: Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

Exhibited: St. John's College, Cambridge University, *Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge*, Cambridge, March 2026

來源： Joseph McDermott博士 (1945-2022)，劍橋，於1980年代獲得于日本

展覽：聖約翰學院，劍橋大學，《Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge》，劍橋，2026年3月

The inscription may be translated as:

Reciting verses by the thatched pavilion along the mountain stream, the autumn air is cool at this hour. The bright moon follows my solitary staff, and the west wind enters the short zither. With the great guidance of Mr Xingsan, Pu Ru

Pu Ru 溥儒 (1896–1963), also known as Pu Xinyu (溥心畬), was a member of the Qing Imperial clan and a leading figure in 20th century Chinese literati painting. Born into the Manchu Imperial family during the Qing dynasty, he was a cousin of the last emperor, Puyi, and received a classical education grounded in Confucianism, poetry, and the arts, which shaped his elegant and refined artistic style. After the fall of the Qing dynasty, Pu Ru devoted himself to painting and calligraphy, establishing a reputation as one of the most celebrated artists of his generation. His works, often executed in the scholarly tradition, feature landscapes, birds, and figures imbued with poetic sentiment. His creation was strongly influenced by the Four Masters of the Ming dynasty and earlier literati aesthetics. Following the establishment of the People's Republic of China in 1949, Pu Ru relocated to Taiwan, where he continued to paint and teach. Throughout his career, his style remained deeply rooted in traditional Chinese aesthetics, characterised by expressive brushwork and a cultivated, scholarly sensibility.

Compare with a related painting of 'Boating in the Spring River,' titled and signed Xinyu, which was sold at Bonhams Hong Kong, 1 June 2024, lot 158.

87
QI BAISHI (1863-1957) AND WANG SHENSHENG (1896-1972)
Lotus Pond
Ink and colour on paper, hanging scroll
Inscribed and signed *Shensheng* and *Jieshanyin guanzhu*, with two artists' seals.
77cm (30 1/4in) high x 34cm (13 3/8in) wide.

£10,000 - 15,000
CNY91,000 - 140,000

齊白石(1863-1957) 及汪慎生(1896-1972) 荷塘圖 設色紙本 立軸
款識：借山吟舘主者四百八甲子時畫 慎生補翠羽
鈐印：老白 慎生

Provenance: Dr Joseph McDermott (1945-2022), Cambridge, acquired in Japan in the 1980s

Exhibited: St. John's College, Cambridge University, *Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge*, Cambridge, March 2026

來源：Joseph McDermott博士(1945-2022)，劍橋，於1980年代日本獲得

展覽：聖約翰學院，劍橋大學，《Chinese Paintings of the Literati: An Exhibition of Highlights from the Collection of Dr Joseph P. McDermott, St John's College, Cambridge》，劍橋，2026年3月

The first inscription may be translated as:

Executed by the Master of the Jieshanyin Pavilion at the age of four hundred and eighty jiazi.

The second inscription may be translated as:

Shensheng added the kingfisher to the painting.

The Master of the Jieshanyin Pavilion (借山吟舘主) refers to the celebrated artist Qi Baishi 齊白石 (1863-1957). This was one of his style names, used in inscriptions and seals. From the inscriptions, we can tell the present lot is a collaborative work by Qi Baishi and Wang Shensheng. Qi Baishi is one of the most famous Chinese artists of the 20th century, renowned for revitalising traditional Chinese painting through a distinctive and highly personal style. Born into a humble farming family in Xiangtan, he was largely self-taught and initially trained as a carpenter before turning fully to painting and seal carving. Qi Baishi became particularly famous for his lively depictions of everyday subjects, with bold brushwork, expressive ink tones, and a sense of vitality. His art synthesised the literati painting tradition with elements drawn from folk visual culture, achieving a balance between spontaneity and refined technique. After settling in Beijing in his later years, he gained widespread recognition and became an influential figure in the Chinese art world.

Wang Shensheng 汪慎生 (1896-1972), native of Anhui Province, specialised in flower-and-bird and landscape painting, especially influential for his small-scale freehand flower-and-bird paintings. He resided in Beijing in the 1930s and taught at the Jinghua Academy of Arts, Furen Catholic University and Peking Normal College prior to the founding of People's Republic of China. After the founding of the People's Republic, he served as Associate Research Fellow at the Ethnic Art Research Institute, and a painter at the Beijing Painting Academy, among other posts.

Compare with a related painting of 'Dragonfly Fly over Lotus Pond' by Qi Baishi, which was sold at Christie's Hong Kong, 31 May 2024, lot 1075.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品
Lots 88 - 90

88
QI BAISHI (1863-1957)
Fish and Crabs
Ink on paper, hanging scroll
Inscribed and signed *Baishi Laoren*, with two artist's seals
105cm (41 1/2in) high x 34cm (13 1/4in) wide.

£30,000 - 50,000
CNY270,000 - 460,000

齊白石 魚蟹圖 水墨紙本 立軸
款識：星塘老屋後人，白石老人畫於京華。
鈐印：白石、吾家衡嶽山下

Provenance: a Norwegian private collector, acquired while working at the Royal Norwegian Embassy in Beijing in the 1950s, and thence by descent
Bonhams Hong Kong, 26 May 2012, lot 242
Chris Ruffle, London

來源： 挪威私人收藏家，於1950年代任職挪威駐北京大使館期間購得此畫，并由後人繼承
香港邦瀚斯，2012年5月26日，拍品編號242
Chris Ruffle，倫敦

In the present lot, Qi Baishi employs a composition balancing sparse and dense areas, creating contrast between the upper and lower parts of the picture. Combined with the five tonal gradations of ink (burnt, dense, heavy, light, and clear), this approach strengthens the sense of pictorial layering and depth of this work. Compare with a related painting of 'Crabs and Shrimps' by Qi Baishi, in the collection of the Palace Museum, Taipei (acc.no.購畫000058N000000000).

See a related hanging scroll of similar size of 'Crabs' by Qi Baishi, which was sold at Sotheby's Hong Kong, 8 October 2022, lot 3054.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

89
JIN NONG (1687-1764)
Calligraphy in Clerical Script, dated Gengchen year, corresponding to 1760
Ink on paper, hanging scroll
Inscribed and signed *Jin Nong*, with two seals of the artist
84cm (33in) high x 48cm (19in) wide.

£6,000 - 8,000
CNY55,000 - 73,000

庚辰（1760）年 金農(1687-1763) 漆書相鶴經
水墨紙本 立軸
款識：鶴二年落子毛，易黑點，三年產伏；復七年羽翮具；復七年飛薄雲漢；復七年舞應節。復晝夜十二時鳴中律。復七年不食生物，大毛落，茸毛生，乃潔白如雪，或純黑，泥水不能汙。煙臺先生雅鑒，庚辰九秋，七十四叟，金農。
鈐印：壽門 金農印信

Provenance: A Japanese private collection
Bonhams London, 25th May 2012, lot 208
Chris Ruffle, London

來源：日本私人收藏
香港邦瀚斯，2012年5月26日，拍品編號208
Chris Ruffle，倫敦

The inscription may be translated as:

When a crane reaches two years of age, its down falls away and it begins to develop black markings. After three years it produces hidden plumage. After another seven years its feathers and quills become fully formed. After another seven years it flies high among the clouds and the Milky Way. After another seven years it dances in harmony with musical rhythm. It then calls through the twelve hours of day and night in accord with the proper musical pitch. After another seven years it no longer eats living creatures; its large feathers fall away and soft plumage grows. Only then does it become pure white like snow, or sometimes entirely black, and neither mud nor water can stain it. For the refined appreciation of Mr. Yantai. In the ninth month of autumn of the Gengchen year. Written by the seventy-four-year-old elder, Jin Nong.

The paragraph above is derived from the *Classic of Crane Physiognomy* (相鶴經), traditionally attributed to Fuqiu Bo (浮丘伯), who is believed to have been active between the Warring States Period and the early Han dynasty.

Jin Nong 金農 (1687-1763) was one of the leading figures of the Yangzhou School of painting during the Qing dynasty. The calligraphic style evident in the present work is known as 'lacquer script'（漆書 *qishu*）which is a distinctive style of calligraphy that he devised.

See a similar hanging scroll of the *Xianghe jing* by Jin Nong, dated 1752, in the collection of the Palace Museum, Beijing (acc.no.新00056271). See also a related hanging scroll of poem, which was sold at Sotheby's Hong Kong, 10 October 2025, lot 3028.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

90
YANG SHANSHEN (1913-2004)
Old Pine in Mount Tai, dated year of *Renxu* corresponding to 1982
Ink and colour, hanging scroll, inscribed and signed *Shanshen*, with two seals of the artist
134.5cm (53in) high x 66cm (26in) wide.

£15,000 - 20,000
CNY140,000 - 180,000

壬戌 (1982) 年 楊善深 (1913–2004) 泰山古松
設色紙本 立軸
款識：泰山古松。己未(1979)春三月，與門人遊曲阜孔廟浔此。壬戌年穐圖之，尤有新意也，善深。
鈐印：善心 善深書畫

Provenance: Sanxi Tang collection
Liu Guoji collection
Taiyang Gallery, Taipei
Private collection, Taiwan
Bonhams Hong Kong, 23 November 2012, lot 779
Chris Ruffle, London

來源：三喜堂舊藏
劉國基舊藏
台北台陽畫廊舊藏
台灣私人收藏
香港邦瀚斯，2012年11月23日，拍品779號
Chris Ruffle，倫敦

The inscription may be translated as:

Ancient Pine of Mount Tai. In the third month of the Spring of the year Jiwei (1979), I visited the Confucius Temple in Qufu with my disciples and obtained this inspiration. I painted this in the autumn of the year of Renxu (1982), and find it possesses an even fresher spirit. [Signed] Shanshen.

Yang Shanshen 楊善深 (1913–2004) was a renowned Chinese painter and a leading member of the Lingnan School of painting. Born in Guangdong, he studied under the influential artist Gao Jianfu and later became known for his expressive brushwork and lively depictions of animals, birds, fish, and landscapes. Yang combined traditional Chinese ink techniques with elements of modern realism promoted by the Lingnan School, creating works that are both spontaneous and vividly observed. After moving to Hong Kong in the mid-20th century, he taught and exhibited widely, playing an important role in the development of modern Chinese painting in the region. As exemplified in the present lot, his paintings are admired for their energetic compositions, bold ink handling, and the sense of vitality he brought to natural subjects.

See a related painting of 'Three Figures under an Old Pine Tree,' inscribed and signed by Yang Jianshen and dated 1996, which was sold at Christie's Hong Kong, 26 November 2013, lot 1748.

THE PROPERTY OF A LADY
女士藏品

Innes Herdan (née Jackson, 1911–2008) was a scholar, translator and writer. She studied English literature at Somerville College, Oxford, where she began a life-long friendship with Liao Hongying. She enrolled at the School of Oriental and African Studies (SOAS), University of London in 1934, where she met Jiang Yi (1903–1977). She met Liu Hiasu and his wife when he came to London in 1934–1935 to organise the landmark *Modern Chinese Painting Exhibition* at the New Burlington Galleries. The following year, Herdan travelled to China, studying at Ginling Women's College, Nanjing, and at Wuhan University, where she learned calligraphy from the scholar Hu Xiaoshi (1888–1962), and her friendship with Liu Hiasu continued to develop. In 1938, she returned to England and devoted herself to academic and cultural work. She translated and published an English edition of the *Three Hundred Tang Poems* (1973) and wrote *The Sword and the Pen: Literature and Revolution in Modern China* (1992). Herdan was a co-founder of the Society for Anglo-Chinese Understanding founded in 1965. During her time in China, Herdan maintained frequent contact with Liu Haisu, visiting each other to discuss art, and they became lifelong close friends.

91
LIU HAISU (1896-1994)
Grape vines, dated the year of *Gengwu*, corresponding to 1970
Ink and colour on paper, framed
Signed Liu Haisu and with three artist's seals.
163cm (64 1/8in) wide x 79cm (31 1/8in) high.

£20,000 - 30,000
CNY180,000 - 270,000

庚戌（1970）年 劉海粟（1896-1994） 葡萄圖 水墨紙本 有框
款識：筆下唯看激電流，畫成只畏明珠走。靜遠老人劉海粟 庚戌穀雨七十五歲
鈐印：曾經滄海 劉海粟印 橫掃千軍

Provenance: Innes Herdan (1911-2008), and thence by descent

來源：Innes Herdan (1911-2008)，並由後人保存迄今

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The painting inscription may be translated as:

With the brush I see only the surging current like lightning; once painted, I fear only that the bright pearls may slip away. The Jingyuan Elder, Liu Haisu, Grain Rain, Gengxu year, at the age of seventy-five.

Liu Haisu 劉海粟 (1896-1994) was a pioneering Chinese painter and influential art educator who played a central role in modernising Chinese art in the twentieth century. He was one of the four pioneers of Chinese modern art with the title of 'The Four Great Academy Presidents' along with Xu Beihong, Lin Fengmian, and Yan Wenliang. Born in Jiangsu, he co-founded the Shanghai Art Academy (later the Shanghai Academy of Fine Arts) and championed the integration of Western techniques into traditional Chinese practice. Over a long career spanning nearly a century, he remained a dynamic cultural figure, leaving a lasting legacy on generations of Chinese artists.

For a related example, see a smaller painting of grapes (81.2cm x 34cm) by Liu Haisu, which was sold at Christie's Hong Kong, 31 May 2011, lot 2745.

92
XU CAO (1891-1961); WANG XUETAO (1903-1982); WU XIZENG (1904-1972); AND WANG SHENSHENG (1896-1972)
Zhong Kui and Demons
Ink and colour on paper, mounted, inscribed and signed Yansun, Jingting, Xuetao, and Shensheng, with seven artists' seals.
The painting: 98cm (38 1/2in) high x 47cm (18 1/2in) wide.

£8,000 - 12,000
CNY73,000 - 110,000

徐操（1891-1961）王雪濤（1903-1982）吳熙曾（1904-1972）汪慎生（1896-1972）鍾馗圖 鏡心 紙本設色
款識：燕孫畫鍾馗 鏡汀補梧桐坡竹 遲園秋月雪濤補成 慎生畫石
印：燕孫 徐操 熙曾 雪濤長年 遲園 汪溶 得之象外

According to the inscriptions, the present lot is a collaborative painting executed by four prominent 20th century artists: Xu Cao painted Zhong Kui; Wu Xizeng contributed the *wutong* trees and bamboo; Wang Shensheng executed the rocks; and Wang Xuetao completed the work by adding [the remaining elements].

Wang Xuetao 王雪濤 (1903-1982), born in Chengan, Hebei Province, was a leading modern master of small-scale freehand flower-and-bird painting. In 1954, he served as the Executive Director of the Chinese Painting Research Association and was appointed as an associate researcher at the National Art Institute of the Central Academy of Fine Arts. The following year, he took part in the establishment of the Beijing Chinese Painting Academy. In 1957, he was named as a member of the Academic Affairs Committee of the Academy. In 1978, he was appointed as the Dean of the Beijing Academy of Painting.

Xu Cao 徐操 (1899-1961), courtesy name Yansun, born in Beijing. Specialising in historical narrative scenes and depictions of ladies in traditional dress, he was a leading conservative artist in Beijing in the 1930s and 1940s. He served as Vice Chairman of the Beijing Chinese Painting Research Association and Vice President of the China National Academy of Painting, among other posts.

Wu Xizeng 吳熙曾 (1904-1972), courtesy name Jingting, born in Beijing, was a famous modern painter specialised in landscape painting. He made a living by selling paintings, while also teaching at the Jinghua Art Academy and the National Beiping Art School. After 1949, he served as Associate Research Fellow at the Central Institute for Nationalities Art Research, Vice President and painter at the Beijing Painting Academy, Secretary of the Secretariat of the China Artists Association.

Wang Shensheng 汪慎生 (1896-1972), native of Anhui Province, specialised in flower-and-bird and landscape painting, especially influential for his small-scale freehand flower-and-bird paintings. He resided in Beijing in the 1930s and taught in Jinghua Academy of Arts, Furen Catholic University and Peking Normal College prior to the founding of People's Republic of China. After the founding of the People's Republic, he served as Associate Research Fellow at the Ethnic Art Research Institute, and a painter at the Beijing Painting Academy, among other posts.

See a related painting of 'Zhong Kui under Pine Tree' by Xu Cao, which was sold at Sotheby's Hong Kong, 8 October 2023, lot 6163.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF AN ENGLISH FAMILY
英國家族藏品

93
LIN FENGMIAN (1900-1991)
City Rooftops, possibly Chongqing
Ink and colour on paper
Signed Lin Fengmian and with an artist's seal, framed and glazed.
The painting: 37.5cm (14 3/4in) high x 41cm (16 1/8in) wide.

£15,000 - 20,000
CNY140,000 - 180,000

林鳳眠（1900-1991） 城市屋頂（或為重慶） 設色紙本 鏡框
款識：林風眠
鈐印：林風瞑印

Provenance: an English private collection, acquired by the owner's parents in China, and thence by descent

來源：英國私人舊藏，由現所有者父母購自中國，並由後人保存迄今

Lin Fengmian (1900–1991) was a pioneering Chinese artist who synthesised Western modernism with traditional Chinese painting. Born in Meixian (梅縣), Guangdong, he moved to Shanghai in 1919 before studying at the École Supérieure des Beaux-Arts in Dijon and later in Paris under Fernand Cormon. Returning to China in 1926, he modernised Chinese art education, organising the Beiping Art Convention and becoming the first director of the Hangzhou Academy in 1928, where he sought to merge Eastern and Western artistic traditions. After the Second World War, the Academy returned to Hangzhou, but he was removed as director in 1952 and later suffered during the Cultural Revolution, destroying much of his work. Moving to Hong Kong in 1977, he lived in seclusion before gaining late recognition for his contributions to modern Chinese art. His students, including Zao Wou-Ki, Wu Guanzhong, Li Keran, and Zhu Dequn, became leading modernist painters, and in 2000, a major Beijing exhibition honoured his legacy.

See a related painting of 'View of Chongqing' of slightly smaller size, by Lin Fengmian, which was sold at Christie's New York, 5 April 2017, lot 23.

THE PROPERTY OF A GENTLEMAN
紳士藏品

94 *
YANG FEIYUN (B.1954)
A Seated Lady in Red
Oil on canvas, signed *Feiyun* in Chinese and dated 1987.
64cm (25 1/4in) wide x 84cm (33in) high.

£80,000 - 120,000
CNY730,000 - 1,100,000

1987年 楊飛雲（1954年生） 紅衣女子坐像 布面油畫
款識：飛雲1987

Provenance: a Canadian private collection, acquired directly from the artist in 1990

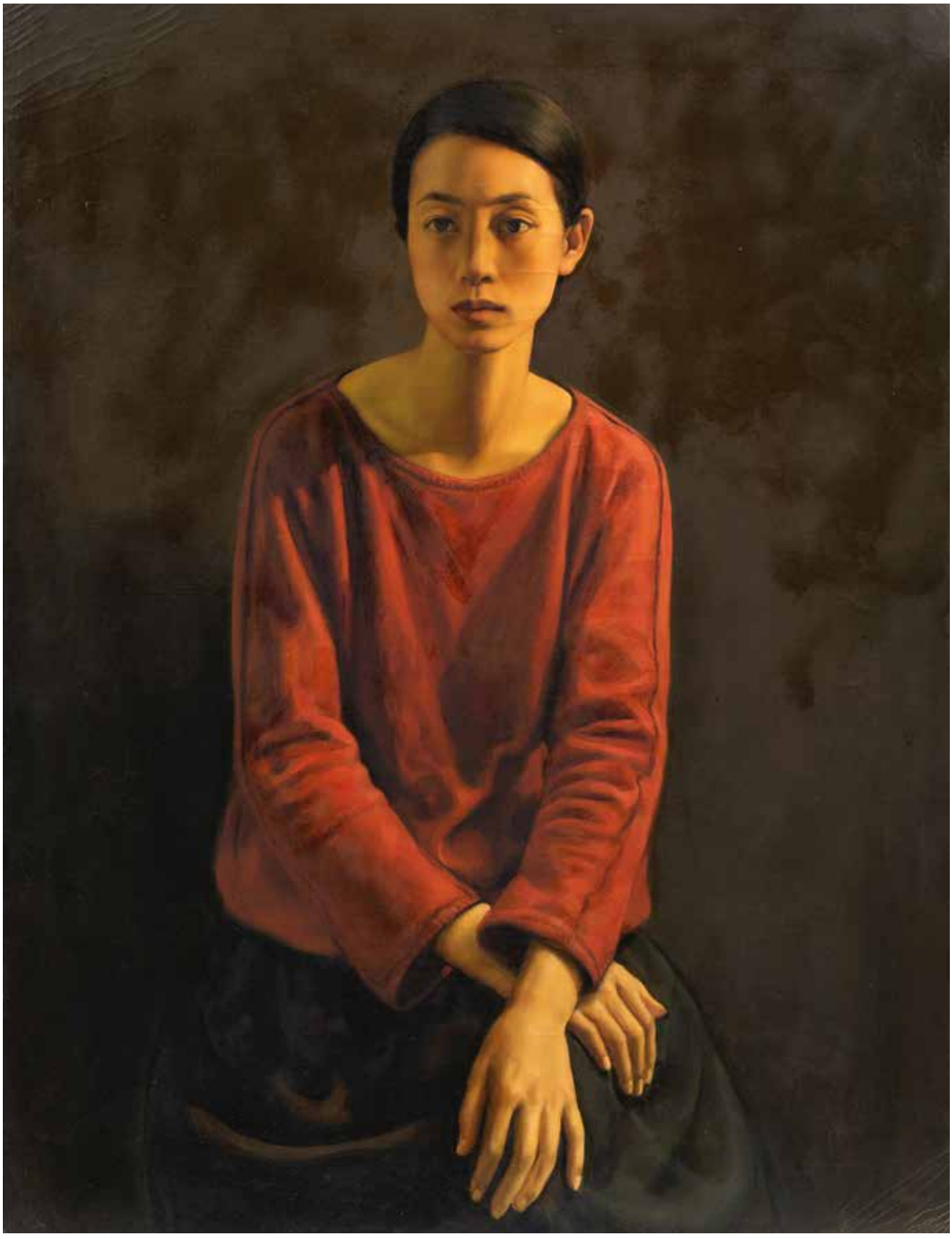
來源：加拿大私人收藏，1990年直接從藝術家處獲得

Yang Feiyun (b.1954) is one of the foremost figures of contemporary Chinese academic realism. Born in Baotou, Inner Mongolia, he graduated from the Oil Painting Department of the Central Academy of Fine Arts in 1982 and later became a leading professor there, helping to shape a new generation of Chinese realist painters. His work is characterised by a refined command of classical European oil painting techniques, particularly in portraiture and figure studies, where subtle modelling of light and carefully observed textures create an atmosphere of quiet intimacy. Drawing inspiration from both Western academic traditions and Chinese aesthetic sensibilities, Yang's paintings are noted for their serenity, technical precision, and contemplative mood. He later served as Dean of the Chinese Academy of Oil Painting under the Chinese National Academy of Arts, and his works are widely exhibited and collected internationally.

See a painting by Yang Feiyun, signed and dated 1999, which was sold at Christie's Hong Kong, 28 May 2006, lot 250.

Signature

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



95
CHINESE ARTIST (CIRCA 1800)
Portrait of an Officer
Oil on canvas, framed. *The painting: 58cm (22 7/8in) high x 44cm (17 1/4in) wide; with frame: 69cm (27 1/8in) high x 55.3cm (21 3/4in) wide.*

£4,000 - 6,000
CNY36,000 - 55,000

中國藝術家（約1800年）職員肖像 布面油畫 有框

During the late 18th and early 19th centuries, various artists painted foreign sitters: European officers, East India Company employees, and other visiting merchants, many of whom commissioned portraits during their sojourns in Canton. These artists included the Cantonese artist known to Westerners as Spoilum (active 1770–1805). Another important name was Lamqua (active 1820-1860) listed in the papers of the Philadelphia merchant Robert Waln in 1819-1820 as 'a painter of ships and likenesses'.

It remains to be established whether this same artist changed his style after the arrival of Chinnery in 1825, or whether the Lamqua whose style was closely modelled on Chinnery's was another man of the same name. See a related painting of an American sea captain, by Lamqua, mid-19th century, illustrated in *Late Qing China Trade Paintings*, Hong Kong, 1982, p.54, no.30.

The present work draws closely on the characteristic illumination from the left of the sitter, giving subtle modelling to the face of these two artists. The painting appears to have been altered by a later hand with the military outfit having been added later to add further impact to the artwork.

Compare with a related portrait of an East India Company Officer by Spoilum, which was sold at Bonhams London, 15 May 2025, lot 181. See also a portrait of Captain John Strudwick of the East India Company, Spoilum or Lamqua, which was sold at Bonhams London, 15 May 2025, lot 180.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

96 ΥΦ

SPOILUM (ACTIVE 1770-1805); GEORGE CHINNERY (1774-1852); HINGQUA (ACTIVE EARLY 1800S); TONGQUA (ACTIVE 1810-1825); AND VARIOUS CHINESE ARTISTS (19TH CENTURY)

Eight portrait miniatures depicting seven Western gentlemen and a lady

Comprising:

Spoilum (active 1770-1805), Portrait of a Merchant, miniature on ivory, oval frame;

George Chinnery (1774-1852), Portrait of a Lady. oval miniature on ivory in a rectangular frame;

Hingqua (active early 1800s), Portrait of a Young Man, miniature on ivory, in original red velvet silk-lined case, inscribed 'Hingqua' on the silk inlay;

Tongqua (fl.1810-1825), Portrait of a gentleman, watercolour miniature on ivory, in a red Morocco case, inscribed on back paper 'TONG QA / PAINTER';

Chinese artist (c.1800), Portrait of a Merchant, watercolour miniature on ivory, oval frame;

Chinese artist (c.1815), Portrait of a Western Merchant, oil miniature on ivory, original Chinese lacquered and gilt frame;

English artist (circa 1820), Portrait of Captain Henry Hutchinson of the East India Company, oval watercolour and bodycolour miniature on ivory, rectangular frame;

Chinese artist, portrait of Friedrich Ritter von Rosner, oval minature on ivory, annotated to the reserve *Friedrich Ritter von Rosner, K.K. Hofrat*. *The largest: the painting: 9.5cm (3 3/4in) high; with frame: 15cm (5 7/8in) wide x 17.3cm (6 7/8in) high.* (8).

£5,000 - 8,000
CNY46,000 - 73,000

The items within this lot containing ivory have been registered in accordance with the Ivory Act (Section 10). Ref.QAME5QVD

該批次中含有象牙的物品已根據《象牙法案》（章節10）註冊Ref. QAME5QVD

史貝霖（約活躍於1770-1805年）；錢納利(1774-1852)；Hinggua（活躍於1800年代）；Tonggua（活躍於1810-1825年）；及其他諸位中國藝術家（十九世紀） 西方紳士淑女肖像微縮畫一組八幅

Provenance: Mrs James S. Armetrout Jr (1919-2010) (the Hingqua miniature)
Martyn Gregory, London

Published, Illustrated and Exhibited: Philadelphia Museum of Art, *Philadelphia and the China Trade*, 1984, no.214 (the Hingqua miniature)
C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, col.pl.20 (illustrated) (the Hingqua miniature)
Martyn Gregory, *Hong Kong and the China Trade: Historical pictures by Chinese and Western Artists 1770-1930, catalogue 70*, London, 1997, p.45, no.79 (the Chinese artist, circa 1815, miniature)
Martyn Gregory, *From the Pearl River: Historical pictures by Chinese and Western Artists 1750-1950, catalogue 82*, London, 2006, p.40, no.27 (the English artist miniature); p.89, no.79 (the Hingqua miniature); and p.107, no.100 (the Tongqua miniature)
Martyn Gregory, *From China to the West: Historical pictures by Chinese and Western Artists 1770-1870, catalogue 74*, London, 1999, p.64, no.82 (the Chinese artist, circa 1800, miniature)

來源：James S. Armetrout Jr.夫人(1919-2010)（Hinggua繪微縮像）
倫敦古董商Martyn Gregory

展覽著錄：費城藝術博物館，《Philadelphia and the China Trade》，1984年，編號214（Hinggua繪微縮像）
C.Crossman，《The Decorative Arts of the China Trade》，伍德布里奇，1991年，插圖20（著錄）（Hinggua繪微縮像）
Martyn Gregory，《Hong Kong and the China Trade: Historical pictures by Chinese and Western Artists 1770-1930, catalogue 70》，倫敦，1997年，第45頁，編號79（中國藝術家，約1815年，微縮像）
Martyn Gregory，《From the Pearl River: Historical pictures by Chinese and Western Artists 1750-1950, catalogue 82》，倫敦，2006年，第40頁，編號27（英國藝術家微縮像）；第89頁，編號79（Hinggua繪微縮像）；第107頁，編號100（Tongqua微縮像）
Martyn Gregory，《From China to the West: Historical pictures by Chinese and Western Artists 1770-1870, catalogue 74》，倫敦，1999年，第64頁，編號82（中國藝術家，約1800年，微縮像）

During the late 18th and early 19th centuries, Canton (Guangzhou) was the main port of the China Trade, and visiting East India Company merchants, American captains, and other Western travellers often commissioned miniature portraits as personal mementos. Early figures in this milieu included Spoilum (active c. 1770–1810), a pioneering Cantonese oil portraitist whose refined depictions of both Chinese merchants and Western sitters set a precedent for export portraiture, and George Chinnery (1774–1852), an English painter who settled in Macau and frequently visited Canton, producing portraits in a European style and influencing local artists.

A number of Chinese painters working for Western patrons are recorded under names such as Hingqua (active early 1800s) and Tongqua (fl. 1810–1825), producing watercolours and miniatures of specific sitters, usually East India merchantmen or sailors. Later figures, including Tingqua (Guan Lianchang) and Lam Qua (Guan Qiaochang), continued this tradition, blending careful likeness with both Chinese brush techniques and European compositional cues. Collectively, these works exemplify the personalised and highly skilled portraiture created for Western visitors under the Canton System. For a discussion on miniature portraits, including one in the present lot, see C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pp.68-69.

Detail: Spoilum (active 1770-1805)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

97 ΥΦ

CHINESE ARTISTS (18TH/19TH CENTURY)
A collection of six miniatures of Chinese ladies
Comprising:
Chinese artist (circa 1780), a pair of reverse glass paintings of ladies, oval black wood frames;
Chinese artist (circa 1850), a pair of miniature paintings of ladies, gouache on ivory, original Cantonese frames;
Chinese artist (circa 1850), Chinese lady in blue, painting on ivory, original Cantonese carved wood frame;
and Chinese artist (circa 1820), Chinese lady holding a flower garland, oil on canvas, original frame.
The largest with frame: the painting 10cm (3 7/8in) high x 6cm (2 3/8in) wide; with frame: 23.8cm (9 3/8in) high x 21.2cm (8 3/8in) wide (6).

£3,000 - 5,000
CNY27,000 - 46,000

The items within this lot containing ivory have been registered in accordance with the Ivory Act (Section 10). Ref.O0VF3VWY

該批次中含有象牙的物品已根據《象牙法案》（章節10）註冊Ref. O0VF3VWY

十八/十九世紀 中國仕女人物微型肖像畫 一組六件

Provenance: Spink and Son Ltd., London (label) (the pair in rectangular frames)
Martyn Gregory, London

來源：倫敦古董商Spink and Son Ltd.（標簽）（方形框一對）
倫敦古董商Martyn Gregory

Published, Illustrated and Exhibited: Martyn Gregory, *Canton to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 77*, London, 2001, p.68, no.78 (the pair in rectangular frames)
Spink and Son Ltd., *The Minor Arts of China IV*, London, 1989, pp.94-95, no.126 (the pair in rectangular frames)
Martyn Gregory, *From the Pearl River: Historical pictures by Chinese and Western Artists 1750-1950, catalogue 82*, London, 2006, p.89, no.79 (the pair in rectangular frames)
T.Audric, *Chinese reverse glass painting 1720-1820: an artistic meeting between China and the West*, Bern, 2020, pp.184-185, no.132 (published and illustrated) (the pair of glass paintings)

展覽著錄：Martyn Gregory，《Canton to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 77》，倫敦，2001年，第68頁，編號78（長方形框一對）
Spink and Son Ltd，《The Minor Arts of China IV》，倫敦，1989年，第94-95頁，編號126（長方形框一對）
Martyn Gregory，《From the Pearl River: Historical pictures by Chinese and Western Artists 1750-1950, catalogue 82》，倫敦，2006年，第89頁，編號79（長方形框一對）
T.Audric，《Chinese reverse glass painting 1720-1820: an artistic meeting between China and the West》，瑞士伯爾尼，2020年，第184-185頁，編號132（出版著錄）（玻璃畫一對）

Miniature portraits of ladies, such as the present lot were created both for the domestic market and for export, particularly through Canton (Guangzhou), and were typically produced in workshops rather than commissioned as individual portraits. A similar painting with the same portrait of a lady on ivory, 19th century, was sold at Sotheby's, London, 11 May 1993, lot 240.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

98
YOUQUA (ACTIVE 1840-1870)
The Great Wall of China
Oil on canvas, the reverse of the stretcher inscribed 'Wall, China'.
31.5cm (12 1/2in) high x 72.2cm (28 1/2in) wide.

£6,000 - 8,000
CNY55,000 - 73,000

煜呱（活躍於1840-1870年）中國長城 布面油畫

Provenance: Martyn Gregory, London

來源：倫敦古董商Martyn Gregory

A closely related version of this painting bears the label 'Youqua Painter / Old Street [Canton] No. 34' and 'Queen's Road [Hong Kong] No. 10'; see P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.196. The 'export' studio of Youqua was among the most renowned and versatile in Canton and later Hong Kong, producing a wide range of works, including port scenes, ship portraits, garden scenes, and oil versions of Western paintings and engravings. This particular composition is likely based on drawings made by Lt. John Bradley Wood (d.1874) of the 31st Regiment of Foot. Wood participated in the Second Opium War in northern China and in operations against the Taipings near Shanghai, and he sketched scenes along the Great Wall in December 1860.

Compare with another version of the same scene, which was sold at Bonhams London, 7 November 2024, lot 144.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

99
CHINESE ARTIST (CIRCA 1860)
Shanghai: the American settlement
Gouache on paper.
30.8cm (12 1/8in) high x 48.5cm (19 1/8in) wide.

£6,000 - 8,000
CNY55,000 - 73,000

中國藝術家（約1860年）上海：美國租界 紙本水粉

Provenance: Martyn Gregory, London

來源：倫敦古董商Martyn Gregory

This unusual view of the Bund depicts the 'American settlement', initially occupied (on inexpensive land) by the American Episcopal Church Mission led by Bishop William Boone, viewed across the bend in the river where the Huangpu River turns eastwards towards the sea.

In the early days of Western trade at Shanghai (following the Treaty of Nanjing signed in 1842) American merchants shared the premises built on the British concession, which was open to all foreigners. In February 1854 Robert Murphy, the first resident United States Consul in Shanghai, set up his consulate close to the mission and church; Murphy now raised the American flag, which can be seen here on the right.

Later the 'American ground' was amalgamated with the British concession to form the International Settlement, occupied by both Chinese and foreign residents.

On the left is the British consulate at the north end of the Bund, with the narrow Suzhou Creek running into the Huangpu River behind it. The first British consulate, founded in 1843, had been situated within the walled city. The building shown here was completed in 1849 on the largest plot on the Bund. In the 1860s part of this land was sold for development, and in 1868 the grounds alongside the river became the public gardens.

In 1870 the building in this painting burned down, to be replaced in 1873 by the consulate building which survives today; it has been recently restored and converted into a State Guest House. The Peninsula Hotel, which opened in 2009, stands on the site of the former residence of the Vice-Consul.

For another version of the same view, see P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.49, no.37.

100
CHINESE ARTIST (CIRCA 1800)
A fire scene
Oil on canvas.
The painting: 56cm (22in) high x 69.5cm (27 3/8in) wide.

£3,000 - 5,000
CNY27,000 - 46,000

中國藝術家（約1800年）火景圖 布面油畫

Provenance: Martyn Gregory, London

來源：倫敦古董商Martyn Gregory

This dramatic night time scene depicts a storehouse on fire on the Pearl River, with flames observed from across the water by figures in the foreground, with workers bail water and others rescuing sacks of previsions across a bridge. Fire scenes are an important genre within China trade painting, and fires broke out regularly up until new regulations were introduced following the 'Great' Fire of 1-2 November 1822, which left an estimated 50,000 people homeless, and devastated much of the western suburbs of Canton (Guangzhou).

Compare to the oil painting *Pirates Assault on Coastal Residents*, 19th century, in the Hong Kong Maritime Museum, Hong Kong, on loan from Anthony Hardy (acc.no.HKMM2013.0030.0001).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

101
CHINESE ARTIST (CIRCA 1815)
A set of four miniature port scenes including a rare painting of 'Malaka' (Malacca)
Gouache on paper, framed.
Each painting 11cm (4 3/8in) high x 17cm (6 5/8in) wide; each with frame: 19cm (7 1/2in) x 24.8cm (9 3/4in). (4).

£8,000 - 12,000
CNY73,000 - 110,000

中國藝術家（約1815年）微縮港口風景圖一組四幅（包括一幅罕見馬六甲圖）紙本水粉 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Catalogue 100: Two centuries of 'China trade' paintings 1770-1970*, London, 2019, pp.57-58, nos.74-75

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Catalogue 100: Two centuries of 'China trade' paintings 1770-1970》，倫敦，2019年，第57-58頁，編號74-75

In addition to the ports and anchorages of the south China coast, the export artists of Canton sometimes painted other ports of call along the sea route from China to Europe and North America. Here we see the harbours of Capetown, St Helena, Penang and Melaka - Melaka being exceptionally rare. Most miniature views were produced between 1810 and 1820, on paper, ivory or in this case paper. British flags are visible on some of the vessels. The Dutch colony at the Cape was taken by the British in 1795 during the war against France, and was returned to the Netherlands in 1803, only to be taken again by Britain in 1806, remaining in the British Empire until 1910.

The settlement of Penang was founded by Captain Francis Light in 1786, and is seen in the present view from the roadstead, with Fort Cornwallis on the point, the newly-built jetty and the first few streets and houses of Georgetown behind. Melaka was governed by the Portuguese, Dutch and then the British, becoming part of the Federation of Malaysia in 1963. The Union Flag flies from the mast to the left of the hilltop on which stands the church of St Paul's, indicating a date before 1818, when the Anglo-Dutch Convention restored Melaka to the Netherlands.

THE PROPERTY FROM AN ENGLISH ESTATE
英國私人遺產
Lots 102-105

102
CHINESE ARTIST (CIRCA 1850)
Singapore from the Roadstead
Oil on canvas, framed, inscribed 'SINGAPOHR'.
The painting: 78.5cm (30 7/8in) wide x 45.5cm (18in) high; with frame: 90.3cm (35 5/8in) wide x 57.5cm (22 5/8in) high.

£30,000 - 50,000
CNY270,000 - 460,000

中國藝術家（約1850年）停泊處視角的新加坡
布面油畫 有框

Provenance: Martyn Gregory, London, acquired on 28 June 2013 (invoice)
David Rogers (d.2025), London

Published, Illustrated and Exhibited: Martyn Gregory, *Genius of the China Coast: George Chinnery and China Trade Painting, catalogue 61*, London, 1993, p.55, no.89

來源：倫敦古董商Martyn Gregory，獲得於2013年6月28日（收據）
David Rogers（2025年去世），倫敦

展覽著錄：Martyn Gregory，《Genius of the China Coast: George Chinnery and China Trade Painting, catalogue 61》，倫敦，1993年，第55頁，編號89

This rare panoramic view of Singapore may have been commissioned by a German merchant given the spelling of the oil inscription. On the summit of Government Hill is visible Thomas Stamford Raffles's old Residency, demolished in 1859. Among the buildings ranged below it are the Court House (in line with the mizen of the Dutch ship). Slightly to the right is the church of St. Andrew's. The church was demolished in 1855 after its spire was struck twice by lightning. The spire emerging from the trees is that of the church of the Good Shepherd, built in 1847, and the triple front of the Institution was renamed the Raffles Institution in 1868.

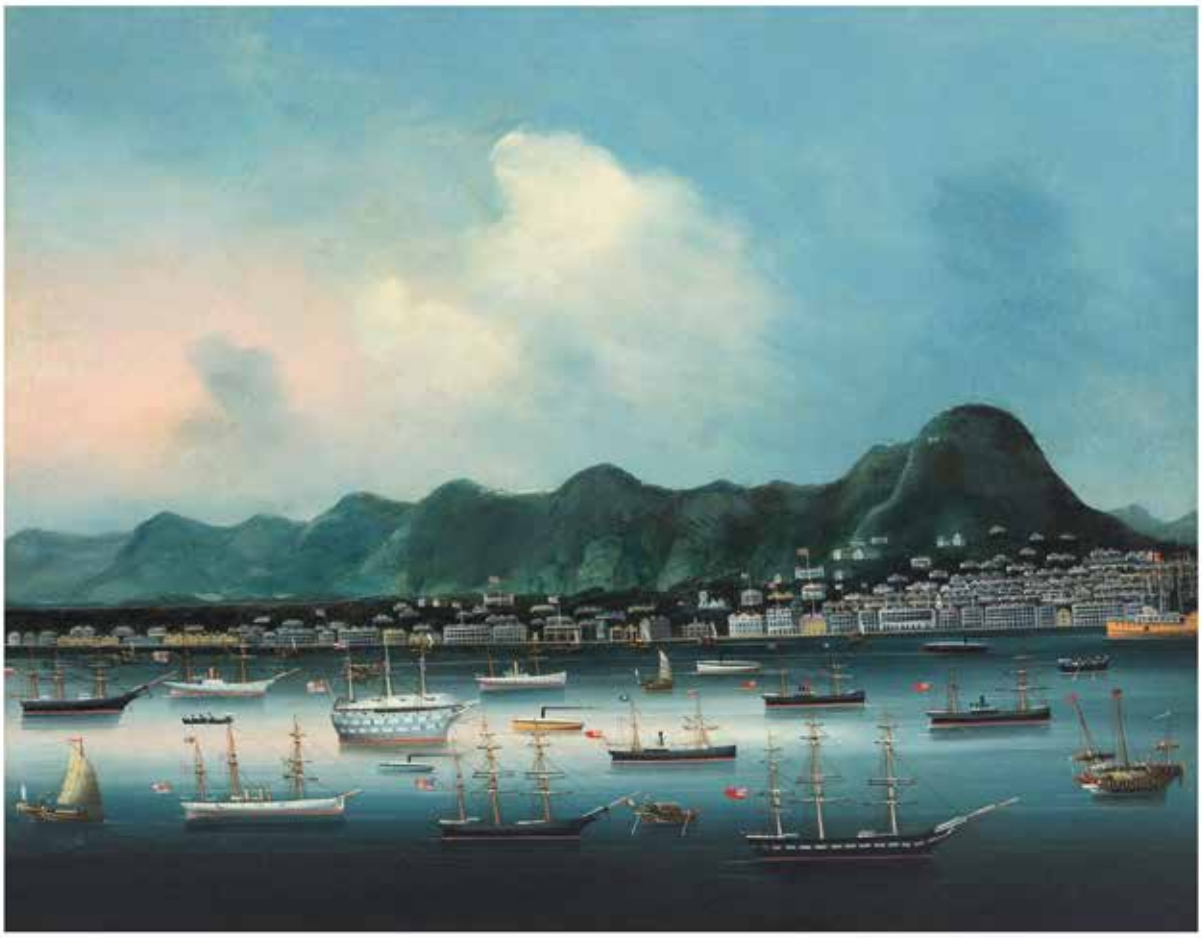
Among the prominent ships in the painting are Dutch, United States, Danish, English naval and English merchant vessels, alongside junks and sampans. The large sail-steamer on the right flies the flag of the Peninsular and Oriental Company; the P&O initiated a regular service between Singapore and Calcutta in 1846.

A related painting, circa 1850, is illustrated by P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.81, no.70.

A closely related painting, circa 1850, from the Kelton Collection, was sold at Christie's London, 29 October 2019, lot 75.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

SINCAPOHR



103
CHINESE ARTIST (CIRCA 1875)
Hong Kong Island and Harbour
Oil on canvas, framed.
The painting: 59cm (23 1/4in) wide x 45cm (17 3/4in) high; with frame: 69.2cm (27 1/4in) wide x 55.5cm (21 7/8in) high.

£5,000 - 8,000
CNY46,000 - 73,000

中國藝術家（約1875年） 香港島及海港 布面油畫 有框

Provenance: The Taylor Gallery, London
David Rogers (d.2025), London, acquired from the above on 17 June 2008 (invoice)

來源：倫敦古董商The Taylor Gallery
David Rogers（2025年去世），倫敦，于2008年6月17日從上處獲得（收據）

A view of Hong Kong is seen across the harbour from Kowloon. Here the buildings in the Central district can be seen extending up the lower slopes of the peak. See a similar painting of Hong Kong Harbour, 19th century, illustrated by P.Conner, *Paintings of the China Trade: The Sze Yuan Tang Collection of Historic Paintings*, Hong Kong, 2013, p.62, no.49.

See a related painting by a Chinese artist (circa 1865), of Hong Kong from East Point to Victoria, which was sold at Bonhams London, 15 May 2025, lot 177.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

104
CHINESE ARTIST (CIRCA 1790)
The French Folly Fort with the Customs House Beyond Canton, Marking the End of the City Walls
Oil on canvas, framed.
The painting: 45cm (17 3/4in) high x 74cm (29 1/8in) wide; with frame: 59cm (23 1/4in) high x 86cm (33 7/8in) wide.

£5,000 - 8,000
CNY46,000 - 73,000

中國藝術家（約1790年）法國炮臺與廣州城外的海關，標誌著城牆的終點 布面油畫 有框

Provenance: N. R. Omell Gallery, London
David Rogers (d.2025), London

Published, Illustrated and Exhibited: N. R. Omell Gallery, *Exhibition Of Marine Paintings Of The Nineteenth & Twentieth Centuries*, London, 1979, no.48

來源：倫敦古董商N. R. Omell Gallery
David Rogers（2025年去世），倫敦

展覽著錄：N. R. Omell Gallery，《Exhibition Of Marine Paintings Of The Nineteenth & Twentieth Centuries》，倫敦，1979年，編號48

The Tong Pau fort, known to Westerners as the 'French Folly Fort' guarded the eastern river approach to the city. It lay just off the north shore close to the eastern limit of the walls, with the custom house nearby.

See a related painting by a Chinese artist, circa 1800, showing a view of the Pearl River at Canton with the French and Dutch Folly Forts, which was sold at Bonhams London, 6 November 2025, lot 416.

105
CHINESE ARTIST (CIRCA 1865)
The Bund Shanghai
Oil on canvas, framed.
The painting: 79cm (31 1/8in) wide x 45cm (17 3/4in) high; with frame: 90.5cm (35 5/8in) wide x 58cm (22 7/8in) high.

£12,000 - 15,000
CNY110,000 - 140,000

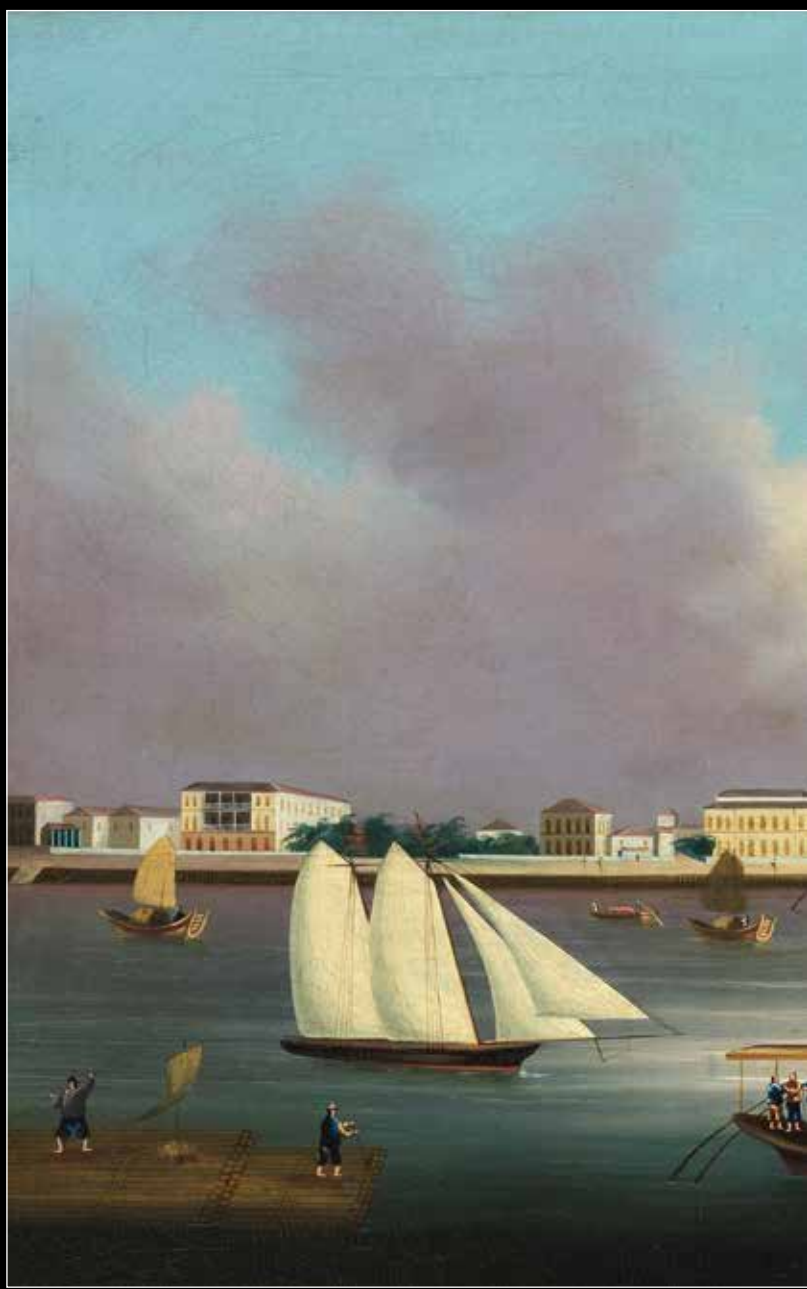
中國藝術家（約1865年）上海外灘 布面油畫 有框

Provenance: Berry-Hills Galleries, New York
David Rogers (d.2025), London, acquired from the above some time after 25 August 1983 (letter correspondence)

來源：紐約古董商Berry-Hills Galleries
David Rogers（2025年去世），倫敦，于1983年8月25日后從上處獲得（信件往來）

The Bund, the embanked quayside running along a stretch of the Huangpu river, was established in 1842 as the site of the first mercantile buildings of the new international settlement in Shanghai. The red-roofed Chinese custom house at the centre of the composition was built in 1847. In September 1853 it was sacked by members of the Small Sword Society and was rebuilt with wings (not shown here) before reopening in the late 1850s. Just to the right is the tower of the Episcopal Church, later rebuilt as Trinity Cathedral.

For another closely related painting, 1850s, see Martyn Gregory, *Revealing the East: Catalogue 91*, London, 2013-2014, p.63, no.63, which was later sold at Christie's London, 5 November 2020, lot 105.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY
女士藏品
Lots 106 - 107

106 *
CHINESE ARTIST (CIRCA 1850)
Golden Island in the Yangtze River
Oil on canvas, framed.
61cm (24in) x 101.6cm (40in).

£30,000 - 50,000
CNY270,000 - 460,000

中國藝術家（約1850年）長江中的金島 布面油畫 有框

Provenance: Martyn Gregory, London
An American private collection

Published, Illustrated and Exhibited: Martyn Gregory, *Martyn Gregory 25th Annual Exhibition of China Trade Paintings: Historical pictures by Chinese and Western Artists 1750-1875, catalogue 2002*, London, pp.80-81, cat.no.96.

來源：倫敦古董商Martyn Gregory
美國私人收藏

展覽著錄：Martyn Gregory，《Martyn Gregory 25th Annual Exhibition of China Trade Paintings: Historical pictures by Chinese and Western Artists 1750-1875, catalogue 2002》，倫敦，第80-81頁，編號96

This rare and ethereal view depicts Golden Island, or Golden Mountain (Jinshan), known for its rich artistic and literary associations. It was a favoured retreat of the Qianlong Emperor, who brought portions of his painting collection to view during his visits there, as well as composing poetry. During his first Southern Tour in 1751, a temporary palace was created on the island. In his poem, *First Ascending Jinshan: two poems*, the Emperor describes it thus:

亭台俯瞰真无地，星斗平临别有天。
万古豪吟谁造极，一时胜览若登仙

Which may be translated:

Pavilions and terraces overlook, truly no ground beneath,
Stars and constellations level with the eyes, another sky revealed.
Throughout ten thousand ages, who has reached the peak of poetry?
This moment's wondrous view feels like ascending to immortality.

Members of the Macartney embassy of 1793 are recorded to have passed by the island, with Sir George Staunton having written 'it belongs to the Emperor, who had built upon it a large and handsome palace, and on the highest eminence several temples and pagodas. The island also contained a large monastery of priests, by whom it is chiefly inhabited' (*An Authentic Account of an Embassy*, vol.2, London, 1798, p.424). It was later photographed by John Thomson (*China and Its People in Early Photographs*, vol.III, London, 1873-1874, pl.IX) by which time the buildings had been damaged. An earlier painting of Golden Island is illustrated in Martyn Gregory, *catalogue 64*, London, 1994, no.108.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

107 *
CHINESE ARTIST (CIRCA 1870)
Hong Kong Harbour
Oil on canvas, framed.
58.4cm (23in) high x 89.4cm (35 1/5in) wide.

£20,000 - 30,000
CNY180,000 - 270,000

中國藝術家（約1870年）香港海港 布面油畫 有框

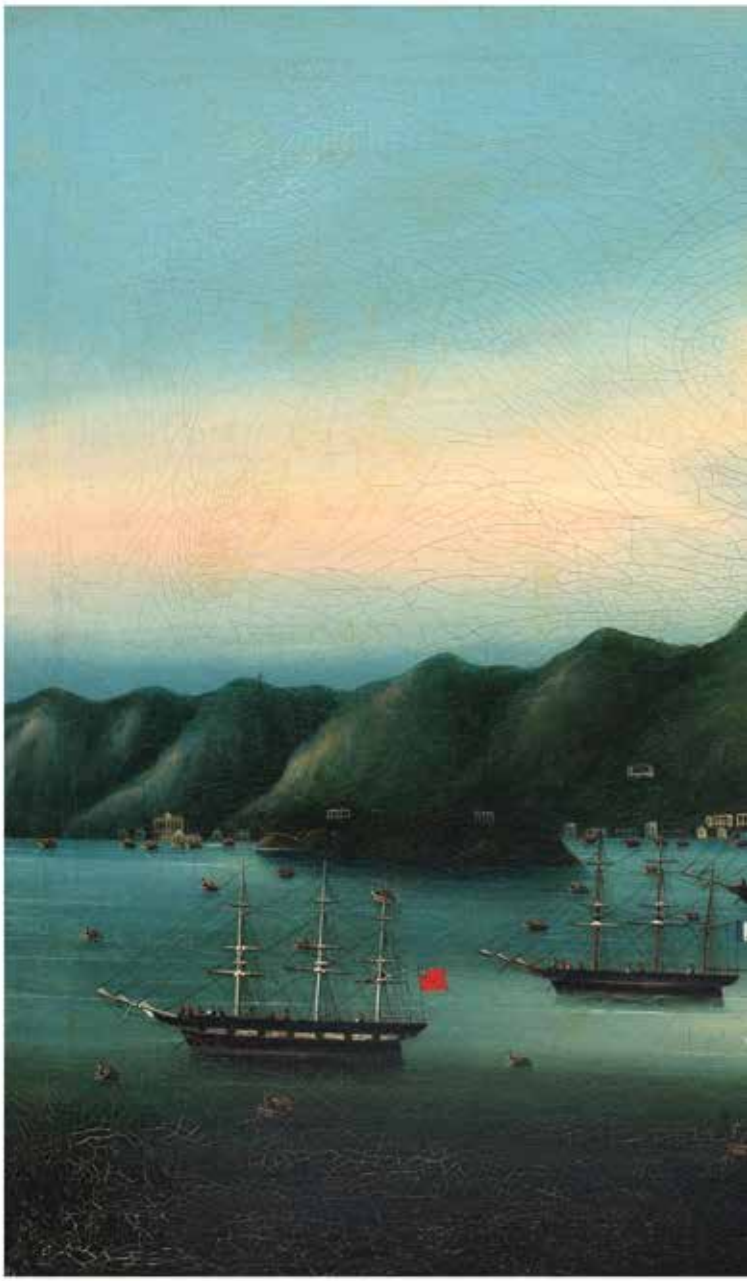
Provenance: Martyn Gregory, London
An American private collection

來源：倫敦古董商Martyn Gregory
美國私人收藏

The present lot belongs to a late nineteenth-century tradition of pictorial representations of Hong Kong Harbour at the height of its development as a key entrepôt for Western trade with southern China. The waters are animated by a rich variety of shipping.

Compare with a related oil painting of Hong Kong, by Youqua (fl.1840-1870), illustrated by P.Conner, *The China Trade 1600-1860*, Brighton, 1986, no.52.

See also a panoramic view of Hong Kong from East Point go Victoria, Chinese artist (circa 1865), which was sold at Bonhams London, 15 May 2025, lot 177.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Ambassador Klas E Böök with Premier Zhou Enlai, Beijing, circa 1956-1961

A Swedish diplomat and civil servant, Mr Böök first had a career in banking, that led up to the position of Governor of the Swedish National Bank from 1948 to 1951. His diplomatic career began when he was appointed head of the Commercial Department of the Swedish Ministry for Foreign Affairs and envoy from 1947 to 1948. He was Minister in Ottawa from 1951 to 1956, Ambassador in Beijing from 1956 to 1961, and also accredited as envoy to Bangkok from 1956 to 1959. Böök was the Swedish Ambassador to New Delhi, India, and also accredited to Colombo and Kathmandu from 1961 to 1965 and in Bern from 1965 to 1972. He had special assignments for the Swedish Foreign Ministry from 1972 to 1975.

THE PROPERTY OF A LADY
女士藏品

108 *WY
A HUANGHUALI YOKEBACK ARMCHAIR, NANGUANMAOYI
Qing Dynasty
The chair with a curved crest rail supported on curved rear posts and a s-shaped splat, the arm rails supported on slender, tapering standing stiles terminating in the front posts above the soft-mat seat supported by a board, all above a plain apron of square section and raised on legs of square section joined by straight stretchers and a plain footrest. *113.5cm (44 5/8in) high x 44cm (17 3/8in) deep x 58cm (22 7/8in) wide.*

£8,000 - 12,000
CNY73,000 - 110,000

清 黃花梨高靠背南官帽椅

Provenance: Klas E Böök (1909-1980), Sweden, acquired during his service as Swedish Ambassador to Beijing, 1956-1961, and thence by descent

來源：Klas E Böök (1909-1980)，瑞典，在擔任瑞典駐北京大使期間獲得，1956-1961，並由後人保存迄今。

According to Sarah Handler, the Chinese yokeback chair was considered the stately seat of Buddhists, deities, royalty and important people; see S.Handler, *Austere Luminosity of Chinese Classical Furniture*, Hong Kong, 2001, p.43. Discussing the origin of this form, Robert Jacobsen and Nicholas Grindley refer to bent bamboo construction, popular in the Song and Ming dynasties, as a possible inspiration for the continuous top and arm rails which is a principal feature of 'Southern official's hat' armchairs.

An illustration from the 'Legend of the Jade Hairpin', *Yuzan Ji*, dated circa 1570, depicts a pair of speckled-bamboo tall-back chairs with continuous crestrails; see R.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.52-53.

Compare with a pair of very similar *huanghuali* 'Southern official's hat' armchairs, early 17th century, of similar proportions and shaped aprons and spandrels as the present example, in the Minneapolis Institute of Arts, illustrated by R.Jacobsen and N.Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp.52-53.

See also a related pair of *huanghuali* 'Southern official's hat' armchairs, 17th century, which was sold at Bonhams London, 13 May 2021, lot 14.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品

109 *WY
A *HUANGHUALI* SQUARE-CORNER CABINET, *FANGJIAOGUI*
17th century
Of tapering form, the doors with well-figured single floating panels of standard miter, mortise and tenon construction enclosed within a grooved frame, the top and sides similarly constructed with grooved edges, the interior with two shelves, one above a pair of drawers, all above a plain front apron, with rectangular metal lockplate and pulls. *119cm (46 7/8in) high x 71cm (28in) wide x 39.5cm (15 1/2in) deep.*

£15,000 - 20,000
CNY140,000 - 180,000

十七世紀 黃花梨方角櫃

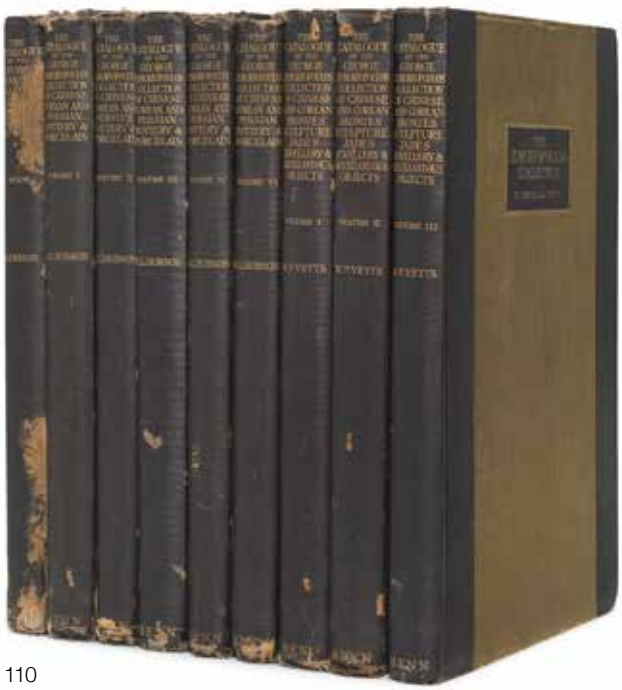
Provenance: Ever Arts Gallery, Hong Kong
A Danish private collection, acquired from the above on 15 December 2004

來源：香港恆藝館
丹麥私人收藏，從上處獲得於2004年12月15日

The present lot exemplifies the pinnacle of classical Ming furniture, characterised by its understated yet refined ornamentation, graceful proportions, and lavish incorporation of exquisite *huanghuali* wood. Crafted entirely from premium *huanghuali* chosen for its warm golden hues, this cabinet boasts spacious, unadorned surfaces that highlight the inherent beauty of the wood's intricate grain patterns. Notably, the wood's dense grain features numerous 'peaks'. Craftsmen understood that the natural grain of the wood with 'peaks' could allow the imagination to create in the mind's eye its own mountain landscape like in any literati painting, adding a captivating dimension to its aesthetic allure.

Cabinets can be categorised into two design types: *yuanjiaogui*, constructed with circular members, and *fangjiaogui*, made with square members. *Yuanjiaogui* examples are more prevalent, but in contrast to the present lot, most other *fangjiaogui* cabinets have case doors hinged by metal plates, making the present example more rare. See a similar *huanghuali* square-corner cabinet illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol.II, Hong Kong, 1990, D33.

Compare with a related *huanghuali* square-corner cabinet, 17th century, which was sold at Christie's New York, 24 September 2021, lot 1001. And another rare *huanghuali* square-corner tapered cabinet, 17th/18th century, which was sold at Christie's Hong Kong, 28 November 2018, lot 2944.



110

110 •
NINE VOLUMES OF CATALOGUES OF THE GEORGE EUMORFOPOULOS COLLECTION
1925-1928
Comprising: R.L. Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Corean and Persian Pottery and Porcelain*, Vols. I-IV and VI only, London, 1925-1928; W.P. Yetts, *The Catalogue of the George Eumorfopoulos Collection of Chinese and Corean Bronzes, Sculpture, Jades, Jewellery and Miscellaneous Objects*, Vols. I-III, London, 1928-1932.; L.Binyon, *Catalogue of the Chinese, Corean and Siamese Paintings*, 1928. (9).

£5,000 - 8,000
CNY46,000 - 73,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

1925-1928年 霍蒲孫著《George Eumorfopoulos珍藏中國、朝鮮及波斯陶器》一至四冊及第六冊；W.P. YETTS著《George Eumorfopoulos珍藏中國、朝鮮及波斯銅器、雕塑、玉器、珠寶及雜項》一至三冊；L. BINYON著《中國及朝鮮書畫》一組共九冊

111
A PAIR OF LARGE AMBER AND CREAM-GLAZED FIGURES OF BACTRIAN CAMELS
Tang Dynasty
Each naturalistically modelled standing foursquare, their curving necks arched back slightly with jaws agape as if braying, the cream glaze bodies splashed with amber glaze.
Each, 80cm (31 1/2in) high. (2).

£20,000 - 30,000
CNY180,000 - 270,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

唐 三彩駱駝俑一對

The results of Oxford Authentication Ltd. thermoluminescence tests No.C202b72 and C202b73 dated 25 November 2002, are consistent with the dating of this lot.

本拍品經牛津熱釋光檢測，編號C202b72及C202b73（2002年11月25日），結果與其斷代相符

Bactrian camels were among the most iconic sculptures of elite tomb assemblages during the Tang dynasty, reflecting the vital role of overland trade and the cosmopolitan outlook of the period. Executed in amber and cream lead glazes within the *sancai* tradition, the present pair belongs to a relatively restrained typology of standing camels depicted without riders or burdens, in contrast to the more elaborate examples showing foreign grooms or musicians. Such unadorned representations may emphasise the camel itself as a symbol of wealth and mobility.

See a related pottery model of a standing camel, Tang dynasty, 713-766, excavated from a tomb at Hansenzhai, in the eastern suburbs of Xi'an, illustrated in *Tao yong*, Xi'an, 2014, p.217, no.276.

See a related massive (82.5cm high) amber-glazed pottery camel, Tang dynasty, which was sold at Bonhams New York, 16 September 2010, lot 2210.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

111

112 WY

A LARGE HUANGHUALI SQUARE WAISTED CORNER-LEG STOOL

17th century

Fitted with a woven cane seat within plain round-corner square frame above waisted section and plain apron with beaded edge, the whole supported by square section legs with beaded edges joined by hump-back stretchers decorated with scrollwork, the legs terminating in hoof feet.

62.4cm (24 1/2in) square x 53cm (20 7/8in) high.

£8,000 - 12,000
CNY73,000 - 110,000

十七世紀 黃花梨有束腰羅鍋棖禪凳

Provenance: a Danish private collection

來源： 丹麥私人收藏

Corner-leg stools enjoyed significant popularity during the Ming dynasty. The design of the current stool makes it adaptable to various environments, thanks to its straightforward yet robust structure. Examples are found with soft and hard-mat seats, with or without stretchers, and with or without intricate carved surface decorations. For a discussion about the evolution of stools in China, see S.Handler, *The Austere Luminosity of Classical Chinese Furniture*, Berkeley and London, 2001, pp.82-102.

Compare also with a related square corner-leg stool illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol.II, 1990, Hong Kong, p.23, no.A16.

See also a related pair of *huanghuali* square corner-leg stools, 17th/18th century, which was sold at Christie's New York, 19 September 2014, lot 1103. Another pair of *huanghuali* corner-leg stools, 17th century, was sold at Christie's New York, 23 March 2018, lot 963. A rare pair of large *huanghuali* square stools, with circular strut decorations, was sold at Bonhams London, 13 May 2021, lot 16.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

113 Y

A HUANGHUALI SEAL CHEST, GUANPIXIANG

17th/18th century

The chest of rectangular shape with a flat tapering top opening to a single tray, above a pair of well-figured, single-panel doors revealing four drawers fitted with metal pulls, the chest mounted with a circular lockplate and a *ruyi*-form clasp, the sides set with bail handles, the whole raised on a shaped foot with corner mounts, the vividly-grained wood of a rich reddish-brown.

37cm (14 1/2in) high x 25cm (9 7/8in) deep x 34cm (13 3/8in) wide.

£3,000 - 5,000
CNY27,000 - 46,000

十七/十八世紀 黃花梨官皮箱

Provenance: a Danish private collection

來源： 丹麥私人收藏

Compare with a similar *huanghuali* seal chest, 18th century and fitted with seven drawers, illustrated by G.Tsang and H.Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, p.257, fig.252. See also a 17th century *huanghuali* chest in the Honolulu Academy of Art, Hawaii, illustrated by S.L.Little and J.Jensen, 'Chinese Furniture in the Honolulu Academy of Arts. The Frederick Mueller Bequest', in *Chinese Furniture: Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p.63, fig.15.

Compare with a similar *huanghuali* seal chest, 18th century, which was sold at Christie's New York, 23 March 2018, lot 962.

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar 2026

Fine Chinese Ceramics and Works of Art
Hong Kong | 4 May 2026

Images of Devotion
Hong Kong | 4 May 2026

Chinese Art Online
Hong Kong, Online | 1 - 21 May 2026

Asian Art
Knightsbridge | 11 - 12 May 2026

Fine Chinese Art
New Bond Street | 14 May 2026

A Life in Ceramics: The Peter and Mary White Collection of Chinese Art, Part III
New Bond Street, Online | 8 - 15 May 2026
(All lots to be sold at no reserve)

The Trudy and John Neville Cohen Collection of Chinese Snuff Bottles and Jade Carvings
New Bond Street, Online | 8 - 18 May 2026

Chinese and Japanese Art from Richard Vandekar Ltd: A Third-Generation London Dealer
Knightsbridge, Online | 8 - 18 May 2026

Collector's Treasures: Asian Art Online
Knightsbridge, Online | 8 - 19 May 2026

Asian Art
Paris | 9 June 2026

Asian Sale
Bukowskis | 12 June 2026

Asian Art Online
Los Angeles, Online | 8 - 18 June 2026

Chinese Ceramics and Works of Art
New York | 14 September 2026

Chinese Ceramics and Works of Art Online
New York, Online | September 2026

Iconic Speelman
Hong Kong | October 2026

Fine Chinese Ceramics and Works of Art
Hong Kong | October 2026

Images of Devotion
Hong Kong | October 2026

Chinese Art Online
Hong Kong, Online | November 2026

Asian Art
Knightsbridge | 2 - 3 November 2026

The Marsh Collection: Art for the Literati (Part V)
New Bond Street | 5 November 2026

Fine Chinese Art
New Bond Street | 5 November 2026

Collector's Treasures: Asian Art online
Knightsbridge, Online | November 2026

Asian Art
Paris | December 2026

Asian Sale part of the important Winter Sale
Bukowskis | 9 - 11 December 2026

Asian Art Online
Los Angeles, Online | December 2026

Bonhams

AUCTIONEERS SINCE 1793

Fine Chinese Ceramics and Works of Art

Hong Kong | 4 May 2026, 2pm

Download Bonhams app for iOS & Android

ENQUIRIES
+852 2918 4321
chinese.hk@bonhams.com
bonhams.com/chineseart

A VERY RARE AND MASSIVE IMPERIAL GILT-BRONZE FIGURE OF AMITAYUS
Kangxi, *42cm high.*
HKD5,000,000 - 8,000,000 *
Provenance:
Sotheby's Hong Kong, 4 October 2011, lot 1983

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

Asian Art

Knightsbridge | 11 - 12 May 2026

Collector's Treasures: Asian Art Online

Online, Knightsbridge | 8 - 19 May 2026

Chinese and Japanese Art from Richard Vandekar Ltd: A Third-Generation London Dealer

Online, Knightsbridge | 8 - 18 May 2026

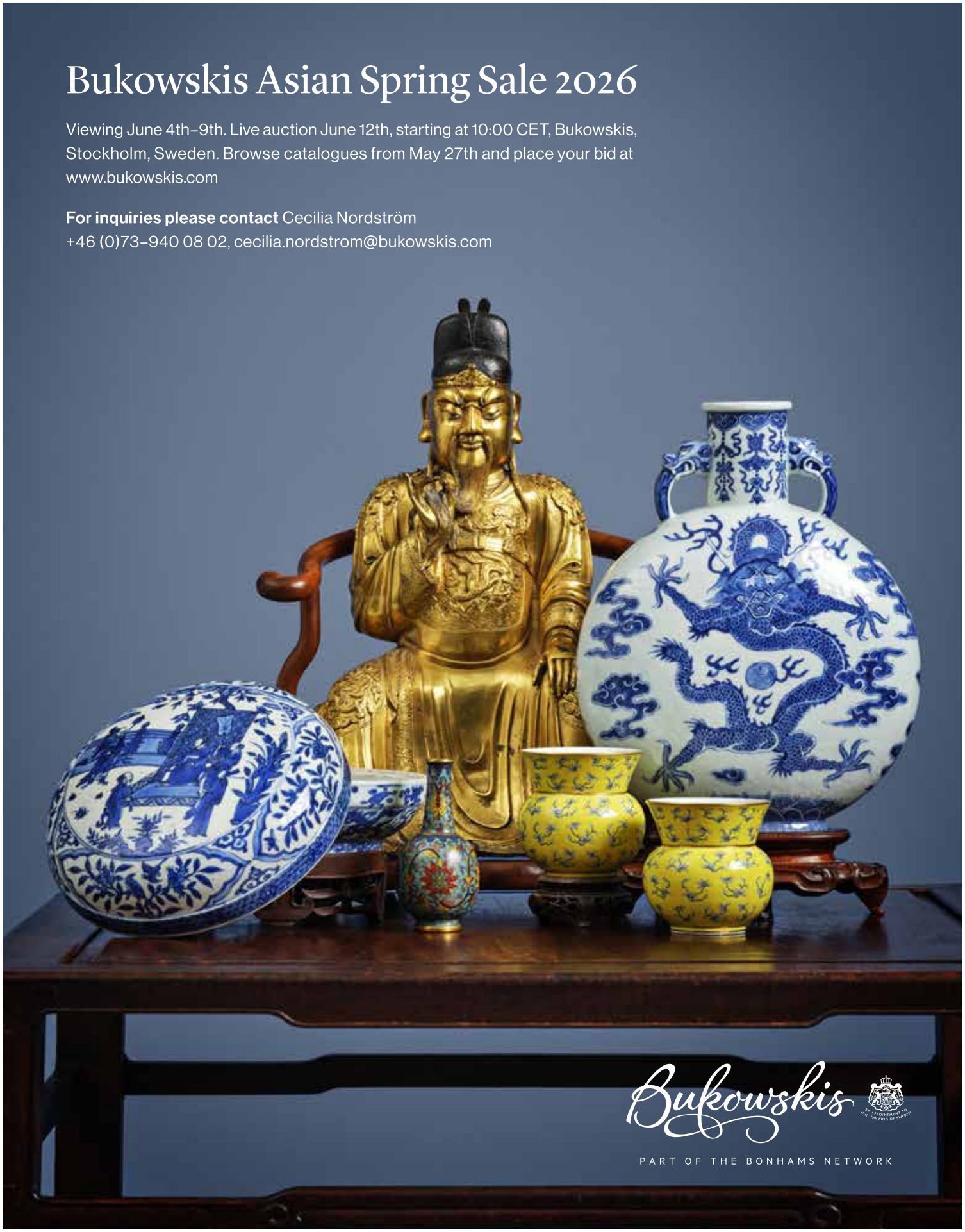
VIEWING
Montpelier Street, Knightsbridge, London, SW7 1HH
8 May 9:00-17:00
9 May 11:00-17:00
10 May 11:00-17:00
11 May 9:00-17:00 (excluding Asian Art, part I)

ENQUIRIES
+44 (0)20 3988 6383
asianart@bonhams.com
bonhams.com/asianart

Bukowskis Asian Spring Sale 2026

Viewing June 4th–9th. Live auction June 12th, starting at 10:00 CET, Bukowskis, Stockholm, Sweden. Browse catalogues from May 27th and place your bid at www.bukowskis.com

For inquiries please contact Cecilia Nordström
+46 (0)73–940 08 02, cecilia.nordstrom@bukowskis.com



Bukowskis

BY APPOINTMENT TO H.M. THE KING OF SWEDEN

PART OF THE BONHAMS NETWORK

BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

ARTS AUCTIONEERS

ASIAN TREASURES

Join Bruun Rasmussen Auctioneers on a journey to the past with this summer's Asian Sale in Copenhagen, where you can find plenty of historical gems among the auction lots.

AUCTION	16 JUNE
PREVIEW	11-14 JUNE

Enquiries - please contact Mr Ralph Lexner
+45 8818 1161 / rl@bruun-rasmussen.dk

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.
From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller*'s liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer*'s *Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐
Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Art	**Sale date:** 14 May 2026
Sale no. 32201	**Sale venue:** New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

Bonhams

AUCTIONEERS SINCE 1793

The Trudy and John Neville Cohen Collection of Chinese Snuff Bottles and Jade Carvings

Online, London | 8 - 18 May 2026

Download Bonhams app
for iOS & Android

VIEWING
101 New Bond Street, London, W1S 1SR
Saturday 9 May, 11am-5pm
Sunday 10 May, 11am-5pm
Monday 11 May, 9am-7pm
Tuesday 12 May, 9am-4.30pm
Wednesday 13 May, 9am-4.30pm

ENQUIRIES
+44 (0) 20 3988 6372
juliette.hammer@bonhams.com
bonhams.com/chineseart

Bonhams

AUCTIONEERS SINCE 1793

A Life in Ceramics

The Peter and Mary White Collection of Chinese Art, Part III

New Bond Street, Online | 8 - 15 May 2026

Download Bonhams app
for iOS & Android

VIEWING
101 New Bond Street, London, W1S 1SR
Saturday 9 May, 11am-5pm
Sunday 10 May, 11am-5pm
Monday 11 May, 9am-7pm
Tuesday 12 May, 9am-4.30pm
Wednesday 13 May, 9am-4.30pm

ENQUIRIES
+44(0)20 3988 6372
chinese@bonhams.com
bonhams.com/chineseart

All lots to be sold at No Reserve

Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793